



City of Santa Monica

HISTORIC RESOURCES INVENTORY UPDATE HISTORIC CONTEXT STATEMENT

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Architectural
Resources Group

**HISTORIC
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TABLE OF CONTENTS

Part I: Introduction & Background	9
Project Introduction	10
Purpose	10
Methodology	11
Community Outreach	12
Study Area	12
Santa Monica Historic Resources Surveys and Historic Context Statements	12
Historic Designations	16
National Register of Historic Places	16
Integrity	17
Criteria Considerations	18
California Register of Historical Resources	20
City of Santa Monica Local Designation	21
 Part II: Historic Context	 24
Overview	25
Historic Context: Summary	25
 Context: Residential Development	 29
Theme: Single-family Residential Development (1875-1977)	30
Introduction	30
Overview	32
Downtown	40
Wilshire Montana	44
Mid-City	47
Pico	52
Northeast	60
North of Montana	63
Sunset Park	78
Ocean Park	87
Gold Coast	98
Single-family Residential Development: Eligibility	102
 Theme: Multi-family Residential Development (1899-1977)	 107
Introduction	107
Overview	107

Property Types	114
Apartment House	114
Duplex/Fourplex	115
Bungalow Court	116
One-story Court	117
Courtyard Apartments	118
Garden Apartment	119
Dingbat	120
Residential Tower	121
Downtown	122
Wilshire Montana	125
Mid-City	127
Pico	128
Northeast	130
North of Montana	131
Sunset Park	134
Ocean Park	138
Multi-family Residential Development: Eligibility	142
Context: Commercial Development (1875-1977)	146
Introduction	147
Theme: Early Commercial Development (1875-1919)	148
Overview	148
Agriculture & Early 20 th Century Commercial Development	148
Downtown Commercial Core	149
Tourism and Recreation	152
Prohibition	163
Theme: Pre-World War II Commercial Development (1920-1944)	165
Overview	165
Downtown Commercial Core	166
Tourism and Recreation	167
The Great Depression	171
Commercial Development during World War II	173
Theme: Post-World War II Commercial Development (1945-1977)	174
Overview	174
Retail & Restaurants	174
Hotels & Hospitality	180
Commercial Office Buildings & Corporate Headquarters	181
Banks & Financial Institutions	185

Tourism and Recreation	187
Commercial Development: Eligibility	190
Context: Civic & Institutional Development (1875-1977)	195
Theme: Early Civic & Institutional Development (1875-1929)	196
Overview	196
City Infrastructure	196
Civic Buildings	199
Educational Institutions	200
Libraries	203
Social Clubs and Fraternal Organizations	204
Hospitals	206
Religious Institutions	208
Public Parks	211
Theme: Pre-World War II Civic & Institutional Development (1930-1944)	214
Overview	214
Civic Buildings	214
Educational Institutions	216
Libraries	220
Social Clubs and Fraternal Organizations	220
Hospitals	220
Religious Institutions	221
Theme: Post-World War II Civic & Institutional Development (1945-1977)	223
Overview	223
Civic Buildings	223
Educational Institutions	224
Libraries	226
Social Clubs and Fraternal Organizations	226
Hospitals	227
Religious Institutions	229
Public Parks	230
Civic & Institutional Development: Eligibility	232
Context: Industrial Development (1875-1977)	235
Theme: Early Industrial Development (1875-1919)	236
Overview	236
Agriculture	237
Manufacturing	238
Transportation and Shipping	240

Motion Pictures	243
Other Industries	244
Theme: Pre-World War II Industrial Development (1920-1941)	246
Overview	246
Transportation	246
Douglas Aircraft Company	247
Santa Monica Airport	249
Theme: World War II Industrial Development (1941-1945)	250
Overview	250
The War Effort in Santa Monica	250
Douglas Aircraft Company	251
Santa Monica Airport	256
Theme: Post-World War II Industrial Development (1945-1977)	257
Overview	257
Post-World War II Industrial Development	257
Transportation	260
California Ceramics/Pottery Industry	261
Aeronautics, Aerospace, Electronics, and Computer Technology	263
Bergamot Station	275
Industrial Development: Eligibility	277
 Context: Social and Cultural History	 281
Theme: Japanese Community	282
Overview	282
Theme: African American Community	288
Overview	288
Theme: Latino Community	296
Overview	296
Theme: LGBT Community	300
Overview	300
Theme: Artist Communities	304
Overview	304
Early Development of Art and Culture	304
The Jewish Émigré Community	306
Post-World War II Development of Art and Culture	308
Theme: Beach Culture	313
Overview	313
Surfing	313
Beach Volleyball	315

Paddleboarding	315
Muscle Beach	316
Skateboarding	317
Social and Cultural History: Eligibility	320
Context: Architecture & Design (1875-1977)	323
Overview	323
Architecture and Design: Eligibility	325
Theme: Late 19 th and Early 20 th Century Styles	327
Sub-theme: Queen Anne	327
Sub-theme: Romanesque Revival	328
Sub-theme: Gothic Revival	329
Sub-theme: Neoclassical of Hipped-Roof Cottage	330
Sub-theme: Residential Vernacular	331
Sub-theme: Commercial Vernacular	333
Theme: Early 20 th Century Styles	334
Sub-theme: Mission Revival	334
Sub-theme: American Foursquare	335
Sub-theme: Shingle Style	336
Sub-theme: Craftsman	337
Sub-theme: Prairie Style	340
Sub-theme: Industrial Vernacular	341
Theme: Period Revival Styles	342
Sub-theme: Tudor Revival	342
Sub-theme: Spanish Colonial Revival	344
Sub-theme: Mediterranean Revival	346
Sub-theme: Monterey Colonial Revival	348
Sub-theme: Italian Renaissance Revival	350
Sub-theme: French Revival	352
Sub-theme: American Colonial Revival	354
Sub-theme: Dutch Colonial Revival	356
Sub-theme: Neoclassical	357
Theme: Early Modernism	359
Sub-theme: International Style	359
Sub-theme: Art Deco	361
Sub-theme: Streamline Moderne/PWA Moderne	362
Sub-theme: Late Moderne	364
Theme: Minimal Traditional	365
Theme: Post-World War II Modernism	366
Sub-theme: Mid-century Modern	366
Sub-theme: Corporate Modern	369

Sub-theme: Ranch	370
Sub-theme: Googie	372
Sub-theme: Tiki	373
Theme: Late Modern Styles	374
Sub-theme: Late Modernism	374
Sub-theme: New Formalism	375
Theme: Postmodernism	376
Sub-theme: Postmodernism	376
Sub-theme: Deconstructivism	377
Sub-theme: Sculptural/Glass Skin	379
Sub-theme: High Tech/Structural Expressionism	380
Bibliography	381
Index	408

*Part I***INTRODUCTION AND BACKGROUND**

1875 drawing of Santa Monica. Source: Water and Power Associates.

PROJECT INTRODUCTION

This Citywide Historic Context Statement was prepared at the request of the City of Santa Monica. In July 2015, the City contracted with Architectural Resources Group (ARG) and Historic Resources Group (HRG) for an updated citywide Historic Resources Inventory and Historic Context Statement. ARG was prime consultant for the project, serving as the liaison between the project team and the City of Santa Monica, leading the data management and field survey efforts, and assisting with the development of the historic context statement and community outreach. HRG had primary responsibility for the development of the historic context statement and the outreach efforts, and assisted with the field survey. The historic context statement follows the guidance outlined for the development of historic contexts in the Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation, along with *National Register Bulletin 16: How to Complete the National Register Multiple Property Documentation Form*.

Purpose

To understand the significance of the historic and architectural resources in the City of Santa Monica, it is necessary to examine those resources within a series of contexts. By placing built resources in the appropriate historic, social, and architectural context, the relationship between an area's physical environment and its broader history can be established. Historic context statements and historic resources surveys are intended as planning tools, to assist City staff, City officials, and the public understand important trends and development patterns, and identify and evaluate potential historic and cultural resources.

A historic context statement analyzes the historical development of a community according to guidelines written by the National Park Service and specified in *National Register Bulletin 16A*. The Bulletin describes a historic context as follows:

Historic context is information about historic trends and properties grouped by an important theme in pre-history or history of a community, state, or the nation during a particular period of time. Because historic contexts are organized by theme, place, and time, they link historic properties to important historic trends. In this way, they provide a framework for determining the significance of a property.¹

A historic context statement is linked with tangible built resources through the concept of "property type," a grouping of individual properties based on shared physical or associative

¹ U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington, D.C.: National Park Service, 1997), 4.

characteristics. It should identify the various historical factors that shaped the development of the area. It may include, but need not be limited to:

- Historical activities or events
- Historic personages
- Building types, architectural styles, and materials
- Patterns of physical development

It is important to note that a historic context statement is not a comprehensive history of an area. It is intended to highlight trends and patterns critical to the understanding of the built environment. It provides a framework for the continuing process of identifying historic, architectural, and cultural resources. It may also serve as a guide to enable citizens, planners, and decision-makers to evaluate the relative significance and integrity of individual properties. Specific properties or neighborhoods referred to in this context statement are included as examples; not all significant properties in Santa Monica are included in the narrative. Those properties that were identified as potentially eligible resources are included in the survey findings that will comprise the updated Historic Resources Inventory.

Methodology

The Santa Monica Citywide Historic Context and survey uses the National Register of Historic Places Multiple Property (MPS) approach, and covers all phases of the city's built environment, from approximately 1875 through 1977. Existing studies, contexts, and survey evaluations were used in the development of this document. These were supplemented by additional research using both primary and secondary sources, consultation with local experts, and community outreach. Although a formal oral history project is outside the scope of this study, informal interviews were conducted with local experts to inform the development of the context statement and identify potential properties for study as part of the survey. Informal interviews were conducted with the following local experts who provided valuable information for the project:

- Carolyn and Bill Edwards
- Jim Harris
- Pamela Hieronymi
- Alison Rose Jefferson
- Ricardo Bandini Johnson
- Diane Miller
- Kelyn Roberts
- Dolores Sloan

Additionally, members of the community provided valuable comments on earlier drafts of this document. These include Margaret Bach, Nina Fresco, Alison Rose Jefferson, Ruthann Lehrer, Carol Lemlein, Dolores Sloan, and a subcommittee of the Landmarks Commission.

Community Outreach

After an internal kick-off meeting with City staff and follow-up with a sub-committee of the Landmarks Commission, the first public outreach meeting was held on February 25, 2016 at the Santa Monica Public Library. During the summer of 2016, the project team attended meetings with neighborhood groups throughout the city. A second citywide outreach meeting was held on November 3, 2017. A project website was developed to provide information and solicit input from the public, and periodic updates were provided to the Landmarks Commission throughout the project.

Study Area

The study area for the project is the current boundary of the City of Santa Monica. Santa Monica is located in Los Angeles County, California, approximately sixteen miles west of the City of Los Angeles. Regional access to Santa Monica is via the I-10 Freeway. Situated on Santa Monica Bay, Santa Monica is bordered on three sides by neighborhoods in the city of Los Angeles: Pacific Palisades to the north, Brentwood on the northeast, Sawtelle on the east, Mar Vista on the southeast, and Venice on the south; it is bordered on the west by the Pacific Ocean. The geography and topography in the region created a natural barrier for the city, which influenced the way it developed. A map with the City boundaries (color-coded by decade of development) is included for reference in Figure 1, to visually illustrate the general development chronology of the city.²

Santa Monica Historic Resources Surveys and Historic Context Statements

To establish and support a historic preservation program in the City of Santa Monica, the City has conducted numerous studies of its history and potential historic resources. The City initiated Phase I of its first comprehensive historic resources survey in 1983 as part of an effort to draft its first historic preservation element for inclusion in the City of Santa Monica General Plan. During that effort, several potential historic districts were identified. Phases II and III followed in 1986 and 1993, respectively. Area updates were completed in 1994, 1997, 2002, 2004, and 2006. The last survey update was received and filed by the Landmarks Commission in February 2011. Below is a list of the historic resources surveys completed within the City of Santa Monica:

- Santa Monica Historical Resources Inventory, Phases I & II Final Report, prepared by Johnson Heumann Research Associates, 1985-1986.

² The size of the map is constrained in the print version of the document. It is recommended that the map be viewed online, which will allow users to zoom in to particular neighborhoods.

- Phases I and II of the City's first comprehensive historic resources survey; includes brief history of Santa Monica.
- Santa Monica Historic Resources Inventory, Phase III Final Report, prepared by Leslie Heumann and Associates, 1994.
 - Phase III of the City's first comprehensive historic resources survey.
- Historic Resources Inventory Update, Final Report, prepared by Parkinson Field Associates and Janet L. Tearnen, 1995.
 - Post-Northridge Earthquake survey; identified historic resources damaged in the earthquake.
- Historic Resources Inventory Update, prepared by Parkinson Field Associates and Janet L. Tearnen, 1998.
- Historic Resources Inventory Update: Central Business District and the Third Street Promenade, Final Report, prepared by Janet L. Tearnen, Lauren Weiss Bricker, and William Scott Field, 1998.
 - Area survey of the Central Business District and Third Street Promenade.
- City of Santa Monica General Plan: Historic Preservation Element, prepared by PCR Services Corporation and Historic Resources Group, 2002.
 - Historic Preservation Element of the City of Santa Monica General Plan; includes brief historic context statement and identifies potentially significant resources throughout the City.
- Historic Resources Survey Update: Ocean Park, Final Draft, prepared by Historic Resources Group, 2004.
 - Area survey of Ocean Park; includes historic context statement for Ocean Park.
- Santa Monica Citywide Historic Resources Inventory Update, Final Report, prepared by ICF Jones & Stokes, 2010.
 - Citywide historic resources inventory update; includes historic context statement.

As a result of these previous surveys and other efforts, there are approximately 1,600 properties listed on the City's Historic Resources Inventory. Properties listed in the Historic Resources Inventory are shown in Figure 2; this map is provided for reference only, to illustrate where concentrations of previously-identified historic resources are located.



Figure 1. City of Santa Monica study area and development by decade. Source: Architectural Resources Group.

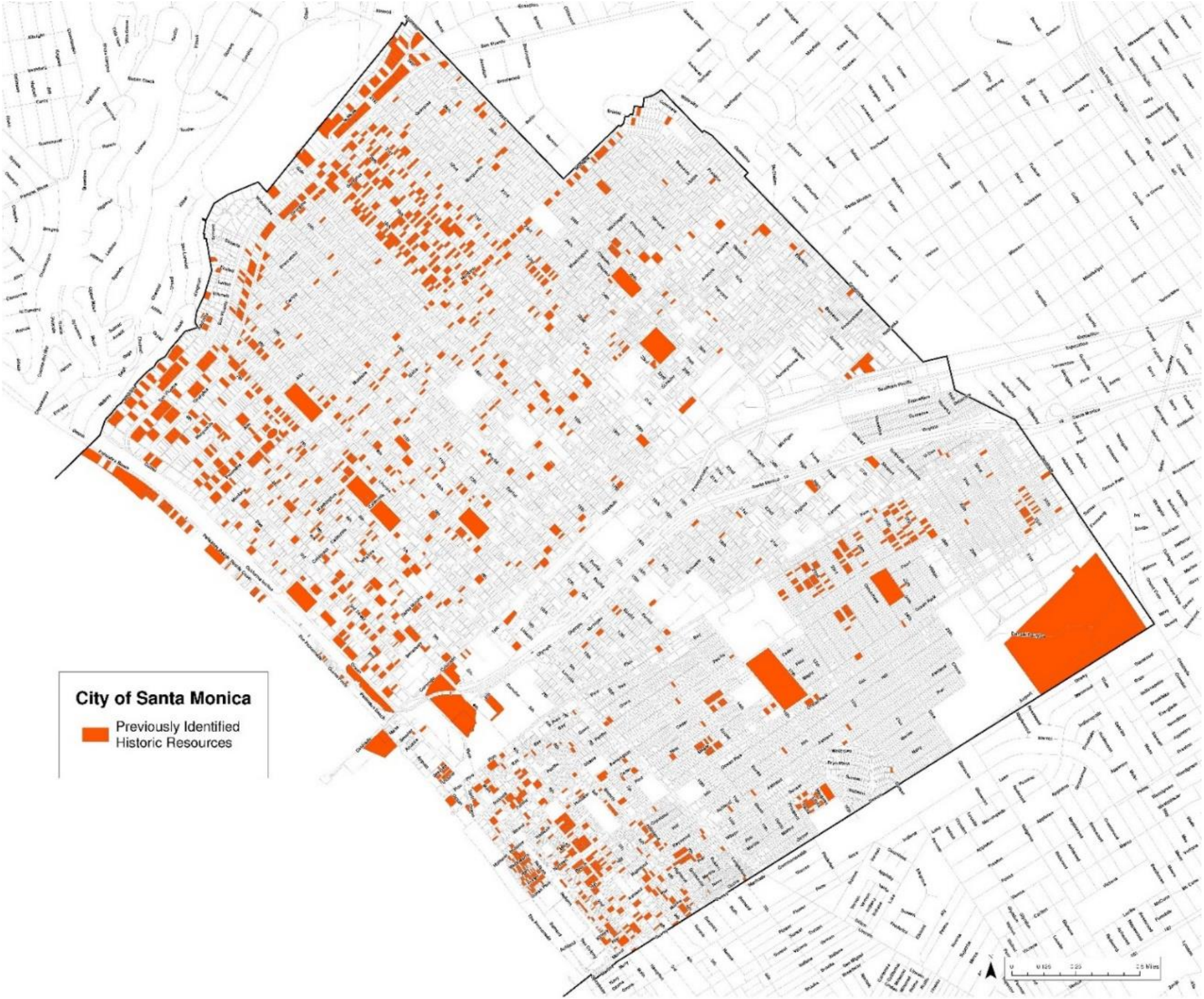


Figure 2. City of Santa Monica previously identified historic resources. Source: Architectural Resources Group.

HISTORIC DESIGNATIONS

A property may be designated as historic by National, State, and local authorities. In order for a building to qualify for historic designation, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated. This Historic Context Statement provides guidance for listing at the federal, state, and local levels, according to the established criteria and integrity thresholds.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is an authoritative guide to be used by Federal, State, and local governments, private groups, and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.³ The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways, including: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for federal or federally assisted projects; eligibility for federal tax benefits; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of a historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. State and local regulations may also apply to properties listed in the National Register.

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or

³ 36CFR60, Section 60.2.

- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.⁴

Integrity

In addition to meeting one of more of the designation criteria listed above, the National Park Service requires properties to possess historic integrity. Historic integrity is the ability of a property to convey its significance and is defined as “the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period.”⁵

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

Location is the place where the historic property was constructed or the place where the historic event took place.

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

Setting is the physical environment of a historic property.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

Association is the direct link between an important historic event or person and a historic property.⁶

⁴ 36CFR60, Section 60.3.

⁵ *National Register Bulletin 16A*.

⁶ U.S. Department of Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, 1995).

In assessing a property's integrity, the National Park Service recognizes that properties change over time. *National Register Bulletin 15* provides:

To retain historic integrity a property will always possess several, and usually most, of the aspects. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.

A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.⁷

A property that has sufficient integrity for listing at the national, state, or local level will typically retain a majority of the identified character-defining features, and will retain sufficient integrity to convey its significance. The required aspects of integrity are dependent on the reason for a property's significance. Increased age and rarity of the property type are also considerations when assessing integrity thresholds. For properties that are significant for their architectural merit (Criterion C), a higher priority is placed on integrity of design, materials, and workmanship. For properties that are significant for their association with important events or people, integrity of feeling and/or association may be more important.

For properties which are considered significant under National Register Criteria A and B, *National Register Bulletin 15* states:

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.⁸

Criteria Considerations

Certain kinds of properties are not usually considered eligible for listing in the National Register. These include religious properties, moved properties, birthplaces or graves, cemeteries, reconstructed properties, commemorative properties, and properties achieving

⁷ *National Register Bulletin 15.*

⁸ *National Register Bulletin 15.*

significance within the past 50 years.⁹ These properties can be eligible for listing, however, if they meet special requirements, called Criteria Considerations, in addition to being eligible under one or more of the four criteria and possessing integrity. The National Park Service has defined seven Criteria Considerations; those that are the most relevant to this study include:

Criteria Consideration A: Religious Properties

A religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.

A religious property requires justification on architectural, artistic, or historic grounds to avoid any appearance of judgment by government about the validity of any religion or belief. Historic significance for a religious property cannot be established on the merits of a religious doctrine, but rather, for architectural or artistic values or for important historic or cultural forces that the property represents. A religious property's significance under Criterion A, B, C, or D must be judged in purely secular terms. A religious group may, in some cases, be considered a cultural group whose activities are significant in areas broader than religious history.

Criteria Consideration B: Moved Properties

A property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event.

The National Register criteria limit the consideration of moved properties because significance is embodied in locations and settings as well as in the properties themselves. Moving a property destroys the relationships between the property and its surroundings and destroys associations with historic events and persons. A move may also cause the loss of historic features such as landscaping, foundations, and chimneys, as well as loss of the potential for associated archeological deposits. Properties that were moved *before* their period of significance do not need to meet the special requirements of Criteria Consideration B.

Criteria Consideration G: Properties that have Achieved Significance within the Past 50 Years

A property achieving significance within the past fifty years is eligible if it is of *exceptional importance*.

The National Register Criteria for Evaluation exclude properties that achieved significance within the past 50 years unless they are of exceptional importance. 50 years is a general

⁹ *National Register Bulletin 15.*

estimate of the time needed to develop historical perspective and to evaluate significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the National Register is a list of truly historic places. The phrase "exceptional importance" does not require that the property be of national significance. It is a measure of a property's importance within the appropriate historic context, whether the scale of that context is local, State, or national.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.¹⁰

The criteria for eligibility for listing in the California Register are based upon National Register criteria. These criteria are:

1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.
2. Associated with the lives of persons important to local, California or national history.
3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.
4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register includes the following:

- California properties formally determined eligible for (Category 2 in the State Inventory of Historical Resources), or listed in (Category 1 in the State Inventory), the National Register of Historic Places.
- State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For state historical landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California

¹⁰ California PRC, Section 5023.1(a).

Register in accordance with procedures to be adopted by the State Historical Resources Commission (commission).

- Points of historical interest which have been reviewed by the OHP and recommended for listing by the commission for inclusion in the California Register in accordance with criteria adopted by the commission.¹¹

Other resources which may be nominated for listing in the California Register include:

- Individual historical resources.
- Historical resources contributing to the significance of an historic district.
- Historical resources identified as significant in historical resources surveys, if the survey meets the criteria listed in subdivision (g) of Section 5023.1” of the Public Resources Code.
- Historical resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.
- Local landmarks or historic properties designated under any municipal or county ordinance.¹²

Resources eligible for listing in the California Register must retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. It is possible that resources lacking sufficient integrity for listing in the National Register may still be eligible for the California Register.

CITY OF SANTA MONICA LOCAL DESIGNATION

In 1976, the City of Santa Monica adopted the Landmarks and Historic District Ordinance.¹³ The ordinance includes criteria and procedures for designating City of Santa Monica Landmarks, Structures of Merit, and Historic Districts. Landmarks may include structures, natural features, or any type of improvement to a property that is found to have particular architectural or historical significance to the City. Landmarks are considered to have the highest level of individual historical or architectural significance locally. Structures of Merit are historic resources with a more limited degree of individual significance. In 1992, the City

¹¹ California PRC, Section 5023.1(d).

¹² California PRC, Section 5023.1(e).

¹³ City of Santa Monica, “Landmarks and Historic District Ordinance, Section 9.36.100,” March 24, 1974.

became a Certified Local Government (CLG) and has continued its involvement in the state's program under the Office of Historic Preservation.

The Landmarks Commission may approve the landmark designation of a structure, improvement, natural feature or an object if it finds that it meets one or more of the following criteria, outlined in Section 9.56.100(A):

1. It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.
2. It has aesthetic or artistic interest or value, or other noteworthy interest or value.
3. It is identified with historic personages or with important events in local, state or national history.
4. It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.
5. It is a significant or a representative example of the work or product of a notable builder, designer or architect.
6. It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

The Landmarks Commission may approve the designation of a Structure of Merit if it has one of the following characteristics, outlined in Section 9.56.080:

- a. The structure has been identified in the City's Historic Resources Inventory.
- b. The structure is a minimum of 50 years of age and meets one of the following criteria:
 1. The structure is a unique or rare example of an architectural design, detail or historical type.
 2. The structure is representative of a style in the City that is no longer prevalent.
 3. The structure contributes to a potential Historic District. (Added by Ord. No. 2486CCS §§ 1, 2, adopted June 23, 2015).

A historic district is defined by the City of Santa Monica as: "Any geographic area or noncontiguous grouping of thematically related properties which the City Council has designated as and determined to be appropriate for historical preservation pursuant to the

provisions of this [ordinance].” To be designated as a historic district, an area must meet one of the following criteria, outlined in Section 9.35.100(B):

1. Any of the criteria identified in Section 9.56.100(A)(1) through (6).
2. It is a noncontiguous grouping of thematically related properties or a definable area possessing a concentration of historic, scenic, or thematic sites, which contribute to each other and are unified aesthetically by plan, physical development, or architectural quality.
3. It reflects significant geographic patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning.
4. It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community, or the City.

*Part II***HISTORIC CONTEXT**

OVERVIEW

There are several overarching forces that influenced the development of Santa Monica, and together reflect the city as we know it today. These include:

- the city's location on the Pacific Ocean, which not only physically influenced the way the city developed, but created the pervasive beach culture that runs through all facets of the city's history;
- the early and continued development of Santa Monica as a tourist/resort location;
- the prevalence of a strong industrial center anchored by the aviation and aerospace industries;
- an innovative and creative community;
- and a racially and economically diverse population.

These factors influenced all types of development in the city (residential, commercial, institutional, and industrial); as a result, there are some narratives that overlap throughout several contexts/themes.

HISTORIC CONTEXT: SUMMARY

The historic context statement documents the overarching forces that shaped land use patterns and development of the built environment of the City of Santa Monica, and provides a framework for the identification and evaluation of historic resources in the city. The historic context statement and historic resources inventory are intended to inform current planning efforts, including project review, and development of community plans and other planning documents. The context statement is not intended to read as a narrative history of the city; instead, the contexts and themes are organized so that potential historic resources can be identified and evaluated based on overarching development patterns, property types, or architectural styles.

The context statement is organized by type of development (single- and multi-family residential, commercial, industrial, civic/institutional, and social/cultural). Residential development is organized by the neighborhoods identified in the Land Use & Circulation Element (LUCE, 2010).¹⁴ Though the boundaries outlined in the LUCE may not conform to historic neighborhood boundaries, the LUCE organizational structure responds to how city planning efforts are organized and conducted today. This framework allows the historic context statement to explore citywide development patterns, along with the specific local

¹⁴ The Gold Coast, which does not correspond to one of the LUCE areas, is an exception, and therefore is included as a separate discussion.

history and character unique to each residential neighborhood through the lens of current planning areas. The commercial, industrial, and civic/institutional themes are organized chronologically, based on significant periods of development.

The context statement concludes with a brief exploration of social and cultural communities (Japanese American, African American, Latino, LGBT, Artist Community, and Beach Culture) in Santa Monica, and their impact on the built environment. These themes do not document the complete and rich history of each social or cultural group; instead, they provide background information relevant to the identification of potential historic resources and neighborhoods.

All contexts and themes in the document outline the historical development patterns, significant events or activities, and important individuals in Santa Monica's history in order to establish the potential historical significance of properties associated with each context and theme. At the end of each context is a discussion of the relevant criteria, integrity considerations, and registration requirements for determining whether a property may be eligible for designation at the federal, state, and local levels under each context/theme.

Five types of development have been identified to provide the framework for evaluating resources within the City of Santa Monica. These comprise the contexts:

- Context: Residential Development
 - Theme: Single-family Residential Development (1875-1977)
 - Theme: Multi-family Residential Development (1899-1977)

This context explores residential development in Santa Monica dating from 1875 through approximately 1977. The dates represent the earliest sales of residential lots in what would become the City of Santa Monica through the period ending approximately 40 years in the past. Single-family residential development in Santa Monica dominated the first two decades of the 20th century. Between the mid-1920s and the 1950s, a growing economic base at Douglas Aircraft created steady demand for housing, and Santa Monica effectively became a company town for the burgeoning aircraft industry. By the 1960s, residential development in Santa Monica became dominated by the construction of multi-family residences throughout the city.

The study of single-family residential development focused on the tracts and subdivisions, as that information had not been compiled in a comprehensive way in previous studies. Primary source material was used to confirm dates and boundaries whenever possible, but is limited to source material available at the time of this study.

Tracts for which little information is known are mentioned in the narrative in the hope that any details may assist future researchers.

- Context: Commercial Development (1875-1977)
 - Theme: Early Commercial Development (1875-1919)
 - Theme: Pre-World War II Commercial Development (1920-1944)
 - Theme: Post-World War II Commercial Development (1945-1977)

This context explores commercial development dating from approximately 1875 through 1977. The dates represent the earliest sales of commercial lots in what would become the City of Santa Monica through the period ending approximately 40 years in the past. A number of factors influenced early commercial development in Santa Monica, including agriculture, tourism, and real estate and population booms. Commercial development after World War II reflected a postwar expansion of retail services and commercial office buildings driven by the population boom, along with the rise of consumer and automobile culture.

- Context: Civic & Institutional Development (1875-1977)
 - Theme: Early Civic & Institutional Development (1875-1929)
 - Theme: Pre-World War II Civic & Institutional Development (1930-1944)
 - Theme: Post-World War II Civic & Institutional Development (1945-1977)

This context explores Santa Monica's civic and institutional development from the city's platting in 1875 through 1977. The development of civic and other types of institutions were important in Santa Monica, where the early days of boom and bust land speculation and tourism earned the city an early reputation as a "frontier town." Later, during the Great Depression and World War II, the growth of the Douglas Aircraft Company drew a steady flow of working people to the city. The growing demand for new infrastructure coincided with Depression-era Federal programs and incentives designed to put Americans back to work. After the war, like so many Southern California communities, Santa Monica's population density increased as returning GIs sought to live in Southern California, creating increased demand for civic and institutional growth.

- Context: Industrial Development (1875-1977)
 - Theme: Early Industrial Development (1875-1919)
 - Theme: Pre-World War II Industrial Development (1920-1941)
 - Theme: World War II Industrial Development (1941-1945)
 - Theme: Post-World War II Industrial Development (1945-1977)

This context explores Santa Monica's industrial development from the city's platting in 1875 through 1977. Santa Monica was a predominately non-industrial city

throughout its early development. However, beginning in the 1920s, aircraft companies established or relocated operations to Southern California. The aerospace industry gained momentum during and after World War II. Many existing aviation firms, such as Santa Monica's Douglas Aircraft Company, repositioned themselves for a new wave of defense manufacturing: missiles and spacecraft.

- Context: Social and Cultural History
 - Theme: Japanese American Community
 - Theme: African American Community
 - Theme: Latino Community
 - Theme: LGBT Community
 - Theme: Artist Communities
 - Theme: Beach Culture

This context explores the social and cultural history that shaped Santa Monica between its platting in 1875 through 1977. Distinct development patterns emerged associated with ethnic groups, including Japanese Americans, African Americans, and Latinos. Other communities, such as the LGBT and artist communities, further shaped the built environment in Santa Monica, and Santa Monica's location along the coast played a significant role in the culture of the city.

- Context: Architecture & Design (1875-1977)
 - Theme: Late 19th and Early 20th Century Styles
 - Theme: Early 20th Century Styles
 - Theme: Period Revival Styles
 - Theme: Early Modernism
 - Theme: Minimal Traditional
 - Theme: Post-World War II Modernism
 - Theme: Late Modern Styles
 - Theme: Postmodernism

This context provides information about the architectural styles in Santa Monica. An overview of each style is provided, along with the significant character-defining features and photographs illustrating local examples of each style.

CONTEXT: RESIDENTIAL DEVELOPMENT (1875-1977)



THEME: SINGLE-FAMILY RESIDENTIAL DEVELOPMENT

INTRODUCTION

This theme addresses single-family residential development dating from 1875 through approximately 1977. The dates represent the earliest sales of residential lots in what would become the City of Santa Monica, through the period ending approximately 40 years in the past. Single-family residential development in Santa Monica dominated the first two decades of the 20th century. Modest, somewhat impermanent seasonal beach bungalows reflecting Santa Monica's early history as a recreational destination gave way to more substantive permanent residences as railway and automobile access made year around living more feasible. A growing economic base at Douglas Aircraft created steady demand for housing and Santa Monica effectively became a company town for the burgeoning aircraft industry between the mid-1920s and the 1950s. By the 1960s, residential development in Santa Monica became dominated by the construction of multi-family residences throughout the city.

While the residential development patterns in Santa Monica were driven by several common factors, each neighborhood (and the developments within) reflects patterns, trends, and characteristics specific to that neighborhood. As such, a brief overview of catalyzing events in Santa Monica history is followed by a discussion of tract/subdivision development organized by the neighborhoods identified in the Land Use & Circulation Element (LUCE, 2010).¹⁵ The LUCE organizational structure responds to how city planning efforts are organized and conducted at this time; the historic context statement and historic resources inventory are intended to inform current planning efforts. This organizational framework allows the historic context statement to explore citywide development patterns, along with the specific local history and character unique to each neighborhood through the lens of current planning areas.

The following sections address single-family residential development by neighborhood based on tract map research, census data, City Directories, and contemporary news clippings, including advertisements and announcements for residential subdivisions. A citywide map illustrating the tracts and subdivisions discussed in this section is included in Figure 4. This map is included for reference, to help orient the reader to the location of residential developments throughout the city.

¹⁵ The exception is the Gold Coast, which does not correspond to one of the LUCE areas, and therefore is included as a separate discussion.

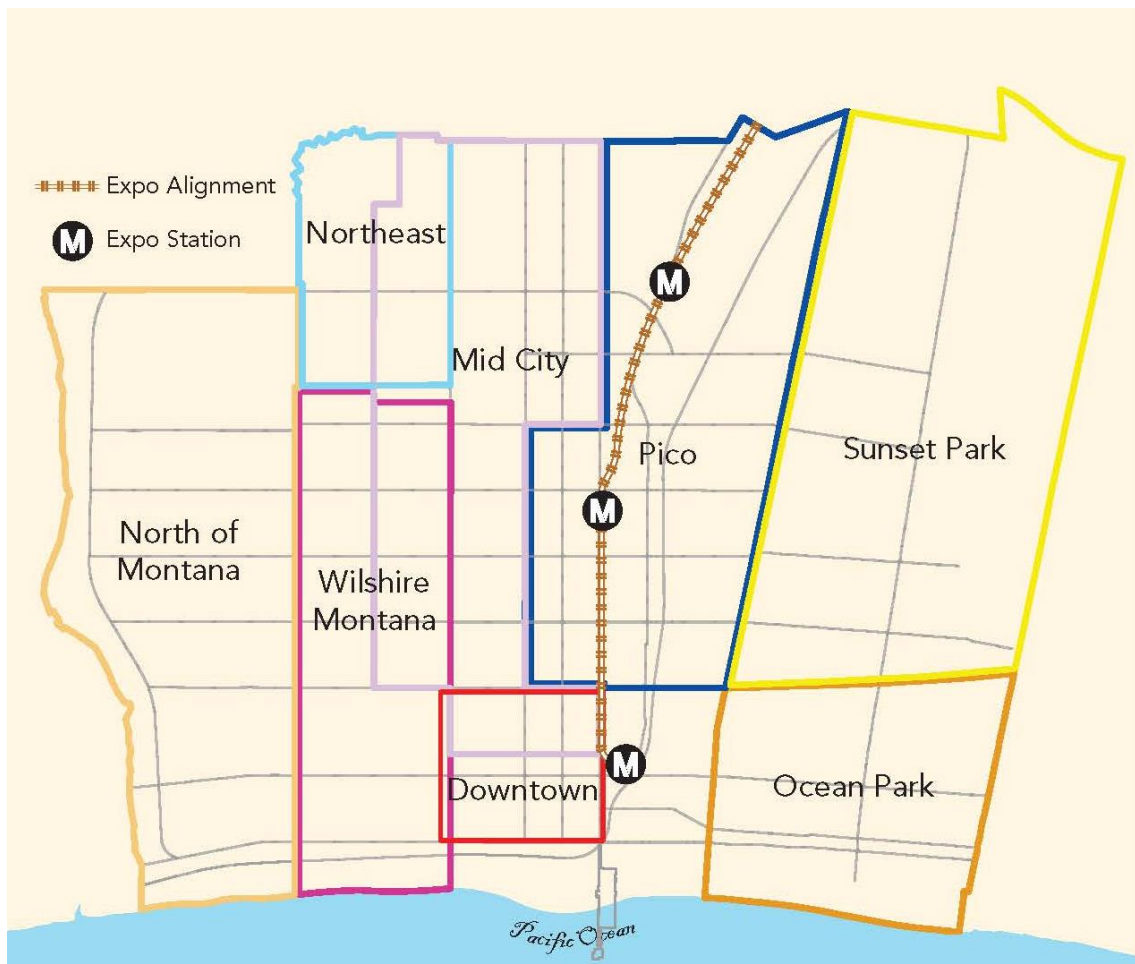


Figure 3. Map of Santa Monica identifying the eight distinct sections of the city as organized for current planning efforts. Source: City of Santa Monica, Land Use & Circulation Element, 2010. Colored lines generally represent the neighborhood boundaries as defined by the City; grey lines indicate transportation routes.

OVERVIEW

At one o'clock we will sell at public outcry to the highest bidder, the Pacific Ocean, draped with a western sky of scarlet and gold; we will sell a bay filled with white-winged ships; we will sell a southern horizon, rimmed with a choice collection of purple mountains, carved in castles and turrets and domes; we will sell a frostless, bracing, warm yet languid air, braided in and out with sunshine and odored with the breath of flowers. The purchaser of this job lot of climate and scenery will be presented with a deed of land 50 by 150 feet. The title to the land will be guaranteed by the owner. The title to the ocean and the sunset, the hills and the clouds, the breath of life-giving ozone and the song of the birds is guaranteed by the beneficent God who bestowed them in all their beauty.

Auctioneer Thomas Fitch, July 15, 1875¹⁶

Just five days after the recording of a map of “Santa Monica” in the Los Angeles County Recorder’s office by Senator John Percival Jones (1829-1912) and Colonel Robert Symington “R.S.” Baker (1826-1894), Santa Monica held its first land auction to a crowd of nearly 2,200 people. They came from as far as San Francisco and as close as Los Angeles to participate in the latest real estate boom. Lots ranged in price from \$75 to \$500. On the first day of the auction, over \$40,000 worth of lots were sold, followed by \$43,000 more on day two.¹⁷



Sketch of the Santa Monica Bay, 1875.
Source: Water & Power Associates.

¹⁶ Fred E. Basten, *Santa Monica Bay: Paradise by the Sea: A Pictorial History of Santa Monica, Venice, Marina del Rey, Ocean Park, Pacific Palisades, Topanga* (Santa Monica, California: Hennessey + Ingalls, 2001), 10.

¹⁷ Basten, *Santa Monica Bay*, 11.

The original township was bordered by the Pacific Ocean on the southwest, present-day Montana Avenue on the northwest, present-day Colorado Avenue on the southeast, and 17th Street on the northeast. Over time, the City annexed additional acreage to extend its borders beyond the original plat map. The result was the creation of a series of distinct neighborhoods around the city. Santa Monica's origin story of land speculation is more than just a quaint tale; it was a driving force in residential development. During the city's early development, land sales and building construction did not go hand in hand. As a result, most Santa Monica neighborhoods were constructed in a patchwork manner, using a variety of era-appropriate styles, up through World War II. This was followed by an intense period of infill development and re-subdivision after the war.

Colonel Robert S. Baker, a cattleman from Rhode Island via San Francisco, established a sheep ranch on the bluffs at the northern end of present-day Santa Monica. He subsequently purchased the land that would comprise Santa Monica's original townsite. In 1874, Colonel Baker formed a partnership with Senator John Percival Jones to develop the land that would later become Santa Monica.¹⁸ Jones and Baker organized the Los Angeles and Independence Railroad to link the mines of Colorado and Nevada to the ocean. They secured rights-of-way and commenced the construction of a 4,700-foot-long wharf (the Long Wharf).¹⁹ In 1875, the original townsite of Santa Monica was surveyed. North-south streets were numbered; east-west streets were named for states in the Union.

Santa Monica's promoters encouraged the development of parks, a plaza, and a university as well as providing ample home sites. The first sale of lots took place on July 15, 1875. Several of Los Angeles' prominent citizens built places of business in the town. One brick commercial building, erected by William Rapp on 2nd Street, is still extant (Rapp Saloon, 1438 2nd Street, 1875; City of Santa Monica Landmark #1). By November 1875, the railroad had been completed to Santa Monica, two hotels were attracting patrons, a variety of businesses had opened, and 615 lots had been sold.

However, the auspicious beginning began to crumble as rival rail lines resolved to destroy the viability of the Los Angeles and Independence Railroad as a shipping and transportation line. By the late 1870s, Santa Monica the boomtown became a bust. In 1877, Jones sold his Los Angeles and Independence Railroad, and in 1878 the last ship departed Jones's Long Wharf, and it was dismantled. This ushered in a collapse of land

¹⁸ Discussion of Santa Monica's early settlement largely adapted from PCR Services and Historic Resources Group, *City of Santa Monica Historic Preservation Element*, September 2002, 7-11; and Paula A. Scott, *Santa Monica: A History on the Edge* (San Francisco: Arcadia Publishing, 2004), 9-35.

¹⁹ When it opened in 1894, the Long Wharf was the longest wharf in the world.

values in Santa Monica. By the mid-1880s, tents that had dotted the beach had given way to makeshift shanties in what became known as “the beach shack era.”²⁰



Birdseye view of Santa Monica from the Arcadia Hotel, c. 1896-1908. Source: USC Library Digital Collection.

Real estate entrepreneur Abbott Kinney and business partner Francis Ryan owned a large stretch of coastline – some of which would become present-day Venice. In 1892, they acquired a large piece of waterfront property for development as a seaside resort, which became known as Ocean Park. One of Kinney's first improvements to the site was the construction of a large bathhouse. The bathhouse remained a popular local attraction throughout the first quarter of the 20th century, drawing thousands of vacationers “to what had been sand dunes and marshland.”²¹ In 1898, Kinney constructed the 1,250-foot-long Ocean Park Pier. Other attractions soon followed, including a race track, auditorium, and casino. Kinney also subdivided and sold modest house lots. By 1901, Ocean Park included some 200 cottages and a post office. By the turn of the century, Ocean Park was at the heart of one of the most popular destinations in Southern California. The entire coastline stretching from Ocean Park to Venice became known as “the Coney Island of the West.” In 1886, Ocean Park was annexed to the City of Santa Monica. As the pier culture flourished, it began to define Ocean Park. The amusement industry drove both the local economy and the area’s physical development.

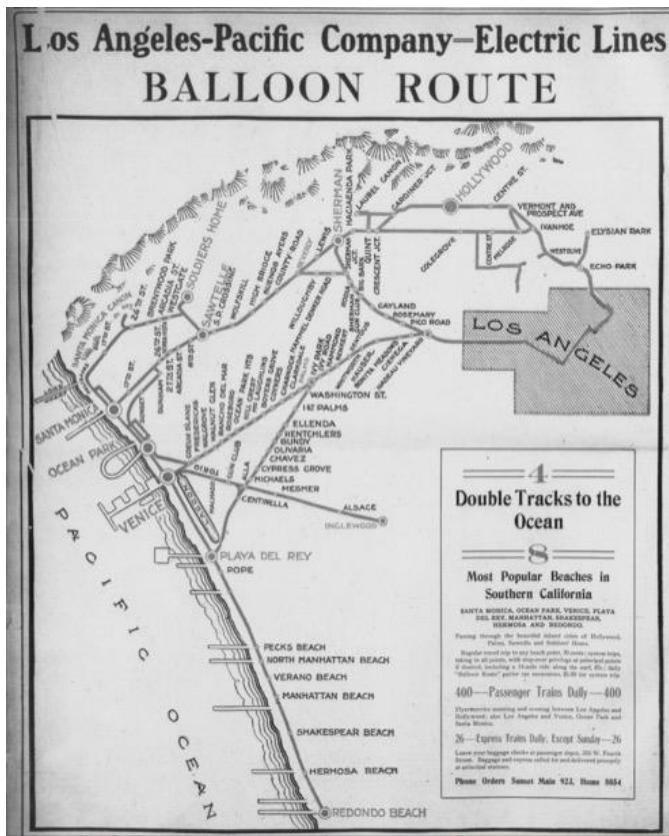
Similarly, the bath houses and later, the Santa Monica Pier provided a hub for Santa Monica’s early development. It was originally constructed as two adjacent, separately owned piers known as the Municipal Pier and the Pleasure Pier. The first Municipal Pier

²⁰ Basten, *Santa Monica Bay*, 19.

²¹ Leonard Pitt and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Berkeley, California: University of California Press, 1997), 363.

was constructed in 1908-1909 of an experimental concrete and steel construction process. It was advertised as the “largest concrete pier in the world.”²² In 1921, the pier was reconstructed using a traditional timber structure, widened, and extended to nearly 1,600 feet.²³ Looft’s Pleasure Pier was added in 1916 by Charles and Arthur Looft, a father and son team specializing in the building and operation of carousels, roller coasters, and amusement parks. The Pier extended over the Santa Monica Bay, immediately adjacent to the Municipal Pier. The Loofts also constructed the Hippodrome, the Carousel, and the pier’s first roller coaster.

Despite Santa Monica’s significance as an early recreational destination, residential development was essentially dormant until the arrival of the Santa Fe Railroad in 1887, which spurred the initial residential building in “South Santa Monica” (a.k.a. Ocean Park). Although 1887 represented a building boom, by 1892, the full-time population of Santa Monica was only 2,000 people.²⁴



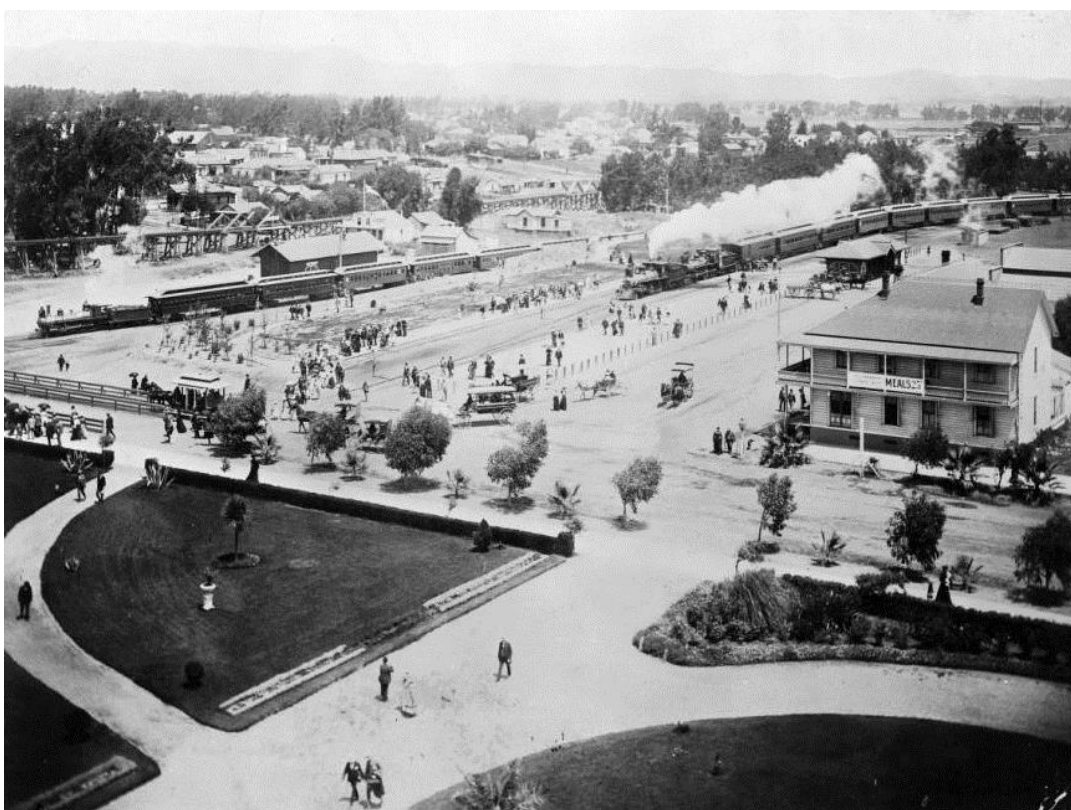
Balloon Route Map. Source: Victoria Bernal, “The Balloon Route: A Tourist’s Trolley Trip Through Early-1900s Los Angeles,” KCET, <https://www.kcet.org/shows/lost-la/the-balloon-route-a-tourists-trolley-trip-through-early-1900s-los-angeles>, accessed June 2017.

²² James H. Charleston, “Looft’s Hippodrome,” National Register of Historic Places Inventory Nomination Form, November 1984.

²³ Charleston, “Looft’s Hippodrome.”

²⁴ According to newspaper accounts in the *Santa Monica Daily Outlook* of 1910, Ingersoll’s “great boom” did not extend to South Santa Monica, where land in the subdivisions of the late 1880s did not sell, and often the property returned to its original ownership.

The arrival of the first electric streetcar on April 1, 1896, and the later establishment of the “Balloon Route” from downtown Los Angeles, spurred further investment in Santa Monica real estate. A number of new subdivisions were opened during the first five years of the 20th century, and between 1900 and 1903 the resident population jumped from 3,057 to 7,208. By 1911, five electrical railway lines served Santa Monica with travel times of 30 to 50 minutes from downtown Los Angeles.²⁵ The completion of major roadways to the area only increased its popularity as the automobile became a factor in Southern California growth. By 1916, building permits in the city totaled \$169,000 “...almost entirely representing the building of homes for the medium class”²⁶ with the construction of an average bungalow costing between \$1,500 and \$3,000.

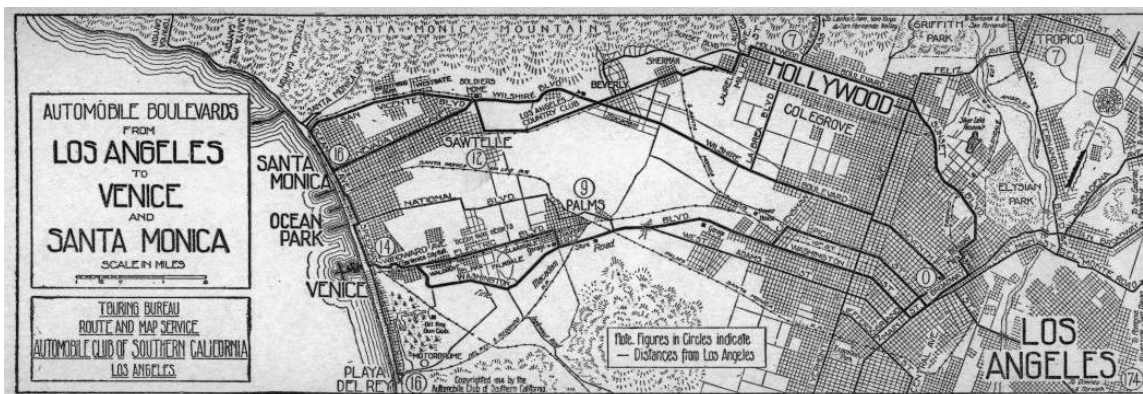


Birdseye view of Santa Monica, showing Southern Pacific excursion trains,” c. 1900. Source: California Historical Society Collection, 1860-1960, USC Digital Collections.

²⁵ “Santa Monica Bay New Scene of Great Activity,” *Los Angeles Times*, July 16, 1911, IV11.

²⁶ “Along the Coast,” *Los Angeles Times*, January 1, 1916, IV107.

During the 1920s, Santa Monica witnessed a substantial population and building boom. By 1923, it was estimated that 1,500 people per month were moving to Santa Monica.²⁷ Between 1921 and 1925, over 40,000 people moved to the city.²⁸ Although previously known as a recreational destination, the subdivision of tracts away from the amusement zones were changing the city from a “summer cottage” environment to one where “[b]eautiful homes of foreign and domestic architecture give the community a decidedly residential atmosphere.”²⁹ Boulevard and infrastructure improvements along Wilshire, Santa Monica, Pico, and Beverly (Sunset) supported these changes. By 1926, Santa Monica boasted 11,000 homes.³⁰



Automobile routes from Los Angeles to Venice to Santa Monica, 1914. Source: USC Digital Library.

Catalogue and “kit” homes were popular during this period and several purveyors, such as Sears Roebuck and Company, Aladdin, and Pacific Ready Cut Homes, were erected on parcels throughout the city. In 1922, 175 Pacific Ready Cut homes alone were built in Santa Monica.³¹ As a result, in October of 1922, the company opened a new office in Santa Monica under salesman James H. Jewett.³² By 1924, the office was located at 531 Santa Monica Boulevard.³³

Even after the stock market crash of 1929, residential construction in Santa Monica continued, and in 1931 a shortage of homes was reported. One of the key drivers of this shortage was growing enrollment at the nearby University of California, Los Angeles (UCLA). The shortage continued well into the late 1930s, this time driven by the expansion and influx of workers for the Douglas Aircraft plant. However, during World

²⁷ “Beach City Growing at Rapid Rate,” *Los Angeles Times*, January 21, 1923, V7.

²⁸ “Beautiful Bay District Grows,” *Los Angeles Times*, August 16, 1925, F10.

²⁹ “Beautiful Bay District Grows,” *Los Angeles Times*, August 16, 1925, F10.

³⁰ “Growth of Santa Monica Puts City in Limelight,” *Los Angeles Times*, June 27, 1926, E5.

³¹ “Ready-Cut Homes Have New Office,” *Los Angeles Times*, October 29, 1922, V6.

³² “Ready-Cut Homes Have New Office,” *Los Angeles Times*, October 29, 1922, V6.

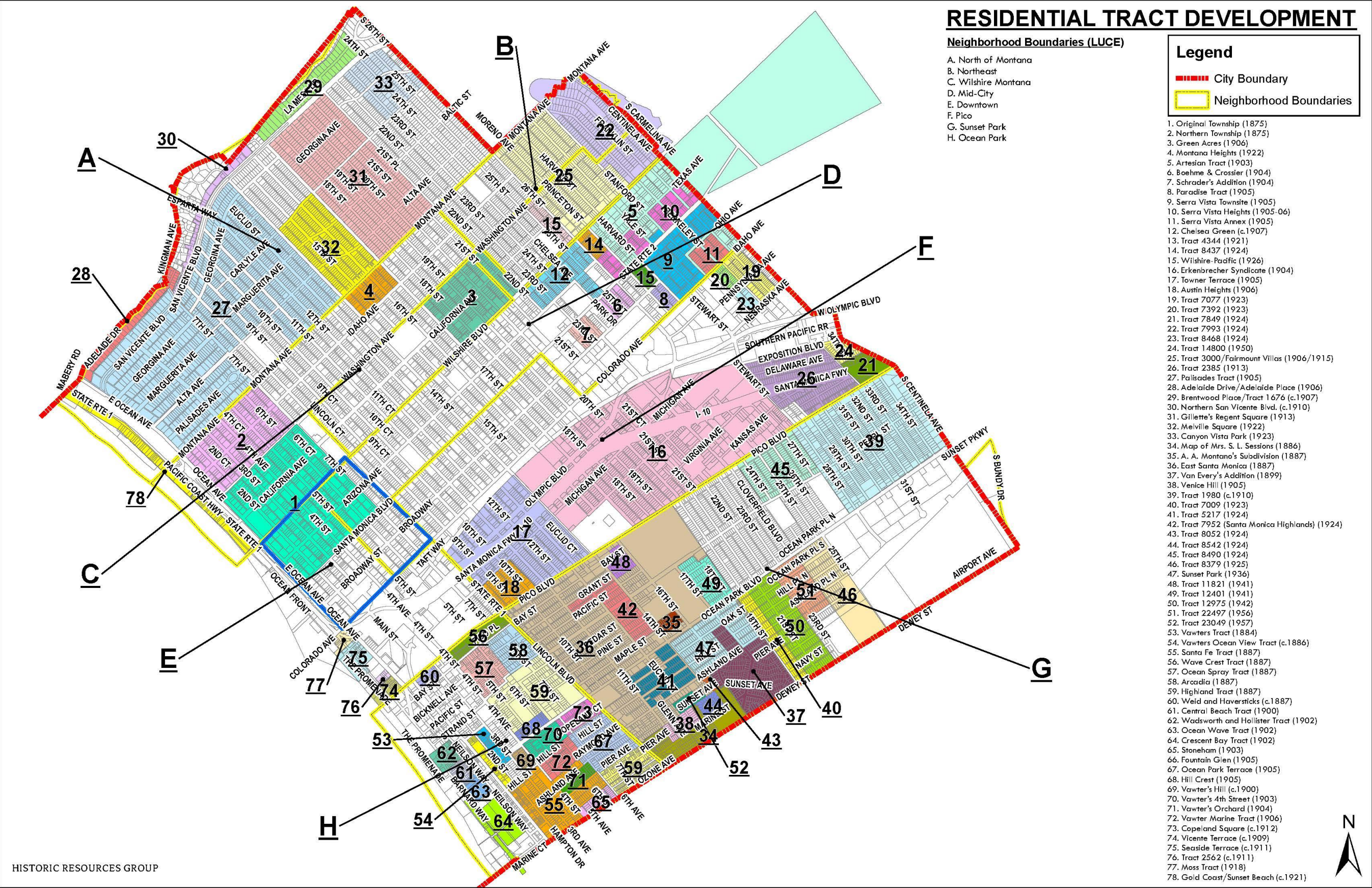
³³ “Display Ad 120,” *Los Angeles Times*, July 27, 1924, D10.

War II the cessation of building and shortage of building materials experienced around the country was felt in Santa Monica as well. Between 1943 and 1944, only 203 new dwelling units were added to the city's housing stock.³⁴

Since much of Santa Monica had been built out prior to the war, single-family residential development during the post-World War II period was largely confined to some unimproved parcels in the Sunset Park area, along with infill development throughout the city, which often replaced existing buildings. The steady demand for housing also meant that only a fraction of the postwar construction in the city was single-family residences. In the 1964-65 fiscal year, for example, only nine new dwelling units out of 1,243 were traditional houses. The completion of the Santa Monica Freeway in 1966 cemented the city's new role as a commuter suburb for other parts of Los Angeles. Although residential development in general escalated, single-family residences continued to be the exception: between 1967 and 1968, only ten out of 1,414 residential building permits were single-family homes.³⁵

³⁴ Scott, *A History on the Edge*, 122.

³⁵ Scott, *A History on the Edge*, 131.



DOWNTOWN



Although there are only a few residential areas in what is now referred to as “Downtown,” this section of the city includes the southern portion of the original township, which was initially subdivided in 1875.³⁶ The narrative discussion provides a chronological overview of residential development in this area, including the earliest recorded tracts, those that were particularly significant in the development of this area of Santa Monica, or those that were associated with an important developer.

NAME	DATE	DEVELOPER	MAP NUMBER ³⁷
Original Township	1875		1

³⁶ The northern portion of the township is located in the present-day Wilshire-Montana neighborhood.

³⁷ Map numbers correspond to Figure 4.

Original Township - South (1875)

The township grid of more than 150 blocks reached from Montana Avenue on the north, to Railroad Avenue (present-day Colorado Avenue) on the south, to 20th Street on the east, to Ocean Avenue on the west.³⁸ Each block consisted of 24 lots bisected by an alleyway. Nine months after the original land auction, Santa Monica had a population of 1,000 people “living in about a hundred hastily constructed houses and 75 tents.”³⁹ Despite the town fathers’ plans to make Santa Monica the Port of Los Angeles, permanent residential development was slow in the years leading up to the turn of the 20th century. What residential building there was in Santa Monica was primarily concentrated within the blocks of Washington Avenue on the north, 7th Street on the east, Oregon Avenue (Santa Monica Boulevard) on the South, and Ocean Avenue on the West.⁴⁰ The area south of Santa Monica Boulevard was more commercial in nature, with a cluster of small homes east of 2nd Street on Utah (Broadway) Avenue, and Railroad (Colorado) Avenue. Santa Monica’s small commercial “downtown” centered on 3rd Street.

A review of the 1880 U.S. Census reveals that the residents were primarily working class, with occupations in the nascent tourism industry, along with trades people, retailers, and railroad industry workers. True to Southern California migration patterns they were typically either from the Midwest or were European immigrants. There was also a small population of Chinese immigrants employed in service positions as cooks and washers. Sanborn maps from the period show these dwellings to be primarily modest, one-story houses. By 1891, a small cluster of Chinese laundries was located off Railroad (Colorado Avenue) between 4th and 5th Streets. Larger residences were built by early pioneers in what is now downtown, along Ocean Avenue, and in the northern part of the township (in the present-day Wilshire Montana neighborhood and discussed in the next section). Construction in the eastern part of the township was generally slower to develop.

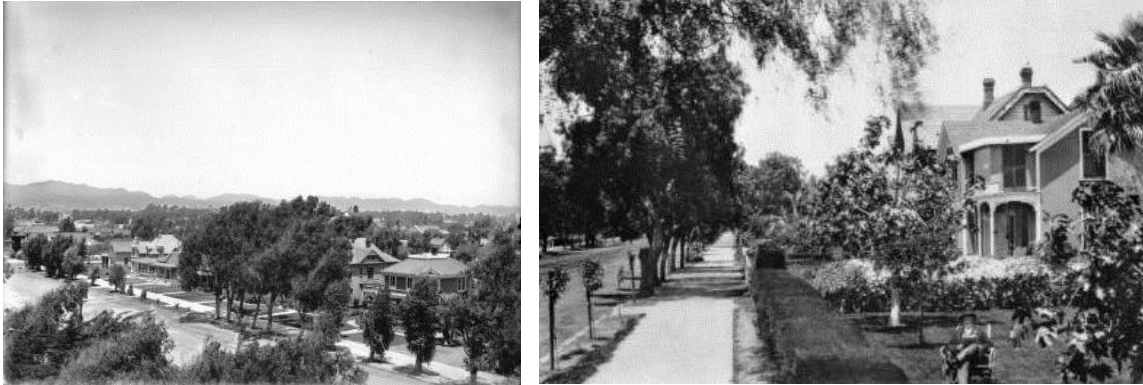
The arrival of the Pacific Electric cars in 1905 sparked a period of renewed residential development within the grid of the early township.⁴¹ Santa Monica architects C.C. Cross & Son were the designers and builders of numerous small cottages during the 1910s. In 1912, three new lumberyards were established in the city to accommodate the building activity.

³⁸ “A Century of History in Santa Monica, 1875-1975,” *Santa Monica Evening Outlook*, May 17, 1975, 3D. These boundaries represent the complete original township, which spans both the Downtown and Wilshire-Montana LUCE neighborhoods.

³⁹ Scott, *A History on the Edge*, 40.

⁴⁰ Sanborn Maps, February 1888.

⁴¹ The Los Angeles Pacific Railway had already been serving the city for years.



L: Panorama looking northeast from 3rd Street and Arizona Avenue, 1900. R: Corner of Santa Monica Boulevard and 4th Street looking north, c. 1890. Source for both: USC Digital Library.

The 1918 Sanborn maps of the area confirm “the ubiquity of motorcars with the appearance of detached automobile garages located at the rear of numerous residential parcels with access from rear alleys.”⁴² Within the township, modest single-family residences were still the dominant building type. However, large one- and two-story residences were erected on multiple parcels and prominent corner lots, indicating that wealthy residents (many of them permanent) had established themselves in Santa Monica.⁴³ These houses represent a variety of period architectural styles including Queen Anne, Eastlake, and the occasional Mission Revival. During this period, it is important to note that Nevada Avenue (present-day Wilshire Boulevard) was primarily a residential street lined with Craftsman style homes and bungalows. The last remaining evidence of Wilshire Boulevard as a residential street is located at 913 Wilshire Boulevard.⁴⁴



Single-family residences at 5th and Wilshire, c. 1900. Source: Santa Monica Public Library.

⁴² ICF Jones & Stokes, “Santa Monica Citywide Historic Resources Inventory Update Final Report,” 2010, 57.

⁴³ ICF Jones & Stokes, “Final Report,” 57.

⁴⁴ Los Angeles County Property Assessment Information System.

The boom of building activity in Santa Monica during the 1920s and 1930s resulted in a variety of architectural styles in the homes constructed. Spanish Colonial Revival, Tudor Revival and other period revival styles joined the Craftsman bungalows and Queen Anne cottages constructed in the early 20th century. Minimal Traditional, Streamline Moderne, and Early Modern styles began to appear during the 1930s as well. By the time the United States entered World War II, the original township was largely built out.

WILSHIRE MONTANA



The vast majority of residential acreage in the Wilshire Montana neighborhood comprises the northern part of the original township laid out in 1875. In the early 20th century, three additional tracts east of 17th Street were subdivided as part of a second boom in speculative land sales in the area. Following is a discussion of the residential subdivisions that are located in this area. The narrative discussion is intended to provide a chronological overview of residential development in this area, including the earliest recorded tracts, those that were particularly significant in the development of this area of Santa Monica, or those that were associated with an important developer.

NAME	DATE	DEVELOPER	MAP NUMBER ⁴⁵
Northern Township	1875		2
Green Acres	1906	W.D. Vawter	3
Montana Heights	1922		4

⁴⁵ Map numbers correspond to Figure 4.

Original Township – North (1875)

The northern portion of the original township, located within the Wilshire Montana neighborhood, followed similar development patterns as those in the southern portion (located in Downtown Santa Monica and discussed in the section above). However, the portion of Ocean Avenue north of Wilshire Boulevard contains some of the largest and most prominent early residences constructed in the late 19th and early 20th centuries. The largest residence from this period was Miramar, constructed for Senator Jones in 1889 at the corner of Nevada Avenue (present-day Wilshire Boulevard) and Ocean Avenue.⁴⁶ Sanborn Maps from February of 1891 reveal that fewer than 50 houses were constructed north of Wilshire at this time, with the largest concentration situated along 3rd Street between Wilshire and California. Early houses in the township often were accompanied by carriage houses that were accessible via the system of alleyways.⁴⁷ Despite the presence of Linda Vista Park (present day Palisades Park),⁴⁸ most parcels along Ocean Avenue were vacant come 1895.



L: Senator John P. Jones Residence, c. 1889-1920. R: Neibecker Residence, c. 1915. Source for both: USC Digital Library.

Green Acres (1906)

The Green Acres Tract, which is bordered by Washington Avenue on the north, Wilshire Boulevard on the south, 21st Street to the east, and 17th Street to the west, consists of ten blocks of one and one-half acre lots that were marketed to individuals to build “fine residences.”⁴⁹ The tract was subdivided by three of Santa Monica’s most important early residents: W.S. Vawter (1845-1917), an early developer of South Santa Monica (Ocean Park); Thomas Horace (T.H.) Dudley (1867-1934), Chairman of the Board of City Trustees at the

⁴⁶ A Morton Bay fig tree planted prior to 1900 is still on the site (City of Santa Monica Landmark #5).

⁴⁷ “A Century of History,” *Santa Monica Evening Outlook*, 31A.

⁴⁸ In 1891, Senator Jones and Colonel Baker gave the city the land on top of the bluffs from Railroad to Montana on the condition that it be kept a public park in perpetuity. This land, combined with property from Montana to Santa Monica donated by Robert C. Gillis, became Linda Vista Park. In 1915, the name of the park was formally changed to Palisades Park.

⁴⁹ “Classified Ad 108,” *Los Angeles Times*, April 22, 1906, V9.

turn of the 20th century, Mayor of Santa Monica from 1907 to 1916, and organizer of the Ocean Park Bank; and J.J. Davis (1866-1954), pioneer oilman and an investor in the Palisades Tract.

Development of the Green Acres Tract was initially slow. 1918 Sanborn Maps do not cover most of the Green Acres Tract, indicating that most of the parcels were undeveloped by that time. Only five houses along Wilshire Boulevard were constructed by that time. Newspaper reports spoke of “a costly bungalow being erected for Frank Compton” in 1906.⁵⁰ Currently, the oldest known extant residence in the area is 1035 21st Street (1910; J.B. Longley, builder). During the building boom of the 1920s, the large lots were often re-subdivided, and many single-family residences, bungalow courts, and small apartment buildings were constructed during this time. Construction in the tract continued through the 1940s and primarily consisted of small-scale multi-family properties and modest houses.⁵¹

Montana Heights (1922)

Construction in the eastern portion of the original township was slow, so some of the acreage was sold and marketed separately. Montana Heights, from 1922, is an example of this pattern. Montana Heights comprised four blocks bordered by Montana Avenue on the north, 17th Street on the east, and 14th Street on the west.⁵² It consisted of 100 residential lots and the Montana Avenue business frontage.⁵³ Mills Frazer Company and E.B. Conliss were the sales agents.

⁵⁰ “Santa Monica,” *Los Angeles Herald*, May 6, 1906.

⁵¹ Architectural Resources Group, “1035 21st Street, Santa Monica Structure of Merit Assessment Report,” October 2015, 7.

⁵² The southern boundary is unclear on the maps, since it was technically not re-subdivided.

⁵³ “Display Ad 320,” *Los Angeles Times*, November 26, 1922, V17.

MID-CITY



The area that is now defined as the “Mid-City” section of Santa Monica includes early 20th century subdivisions, along with a patchwork of small tracts subdivided during the boom years between World War I and the Great Depression. Following is a discussion of the residential subdivisions that are located in Mid-City. The narrative discussion is intended to provide a chronological overview of residential development in this area, including the earliest recorded tracts, those that were particularly significant in the development of this area of Santa Monica, or those that were associated with an important developer.

NAME	DATE	DEVELOPER	MAP NUMBER ⁵⁴
Artesian Tract	1903	R.C. Gillis, C.L. Bundy, J.J. Davis, Robert P. Jones, Roy Jones	5
Boehme & Crossier	1904	E.W. Boehme	6
Schrader's Addition	1904	Carl F. Schrader	7
Paradise Tract	1905	Frank W. Vogel	8
Serra Vista Townsite	1905	United Land and Water	9
Serra Vista Heights	1905-06	Francis Eugene Bundy	10
Serra Vista Annex	1905	Henry and Mary Sexton	11
Chelsea Green	c. 1907		12
Tract 4344	1921	Charles V. Zoul	13
Tract 8437	1924	Louis T. Busch, Jules J. Ange	14
Wilshire-Pacific	1926	Norman M. Lyon	15

Artesian Tract (1903)

The Artesian Tract, established in 1903, is the oldest tract in eastern Santa Monica. It spanned virtually the entire area east of Harvard Street between Wilshire Boulevard and Colorado Avenue, and stretched into what would become the town of Sawtelle. Residential development in this part of Santa Monica was strongly tied to the establishment of the nearby Soldiers Home at Wilshire and Sepulveda Boulevards in 1888, which had 2,000 residents by 1900.

The Artesian Tract was established by a group of Santa Monica businessmen, including R.C. Gillis, C.L. Bundy, J.J. Davis, Robert P. Jones, and Roy Jones (the son and representative of Senator Jones). The tract was unique in that it was subdivided into one-acre parcels, which were sold quickly to speculators between 1903 and 1907. This included the sale of large portions for the Serra Vista Townsite and surrounding tracts. What remains of the original Artesian Tract is bordered by Wilshire Boulevard on the north, Arizona Avenue on the south, Centinela Avenue on the east, and Princeton Street on the west. While speculation was rife, construction proceeded more slowly, and the 1910 Census identifies just a handful of people living in this tract.

⁵⁴ Map numbers correspond to Figure 4.

Various Tracts 20th – 26th Streets (1904-1924)

The Mid-City area south of 26th Street and north of 20th Street between Wilshire and Colorado was subdivided into a number of small tracts during the early 20th century. The result is piecemeal development that spanned several decades. The earliest tracts included the Boehme & Crossier Subdivision (1904) and Golden State Tract (1904), by early Santa Monica resident E.W. Boehme; Schader's Addition (1904) by another city booster, Carl F. Schader (who would figure prominently in the development of beachfront near Looft's Pleasure Pier circa 1910); and Paradise Tract (1905) by local city office holder Frank W. Vogel and a group of investors. During the 1920s, Tract 4344 (1921), established under Charles V. Zoul, and Tract 8437 (1924), by Santa Monica realtor Louis T. Busch and Jules J. Ange, were subdivided.

Serra Vista Townsite (1905), Serra Vista Heights (1905-6) and Serra Vista Annex (1905)



In early 1905, an L-shaped area bounded by present-day Santa Monica Boulevard on the north, Colorado and Broadway Avenues on the south, present-day Centinela Avenue on the east, and Harvard Street on the west, was developed by F.E. Bundy and R.W. Armstrong as the United Land and Water Company. The land had originally been part of the Artesian Tract described above. Francis Eugene Bundy (1871-1944) was the son of Nathan P. Bundy, an early Santa Monica settler who arrived circa 1876. F.E. Bundy used the proceeds from his oil business to buy land in Santa Monica to subdivide and sell. He built and sold over 500 homes and buildings during his career as a real estate developer.⁵⁵

Advertisement for Serra Vista Townsite.
Source: *Los Angeles Times*.

Designed to be a “model townsite” on “the cream of the valuable holdings of Senator Jones and the Baker Estate,” Serra Vista⁵⁶ was demarcated by the placement of 20’ high ornamental columns at the entrance of each street.⁵⁷ Ocean Park Mayor Dana Burks was also an investor in this development. The 50’ x 187.5’ and 50’ x 150’ lots sold rapidly, with nearly half of them purchased at auction the first day. In 1907,

⁵⁵ Jan Loomis, *Westside Chronicles: Historic Stories of West Los Angeles*, (Charleston South Carolina: Arcadia Publishing, 2012), 33.

⁵⁶ “Serra Vista” is also often referred to as “Sierra Vista” in historical documentation. Ingersoll refers to it as “Sierra” in his definitive history of the city.

⁵⁷ “Serra Vista Tract,” *Los Angeles Herald*, April 16, 1905.

along with Irwin Heights, Serra Vista was annexed into Santa Monica.⁵⁸ By March of 1906, nearly all of the lots in Serra Vista had been sold. As early as November 1907, the signature Serra Vista columns were in poor repair and presenting hazards to the public.⁵⁹ Sanborn maps reveal that although lot sales were brisk, building was sluggish, as only about 50 buildings were erected on the 175 Serra Vista parcels by 1918.

The 1910 census verifies that there were few residents of the Serra Vista Townsite. Of these, many were older retirees. One notable resident was Walter F. Connell (c. 1880-1908), a journalist with a beach cities beat in a local paper.⁶⁰ By 1918, most of the parcels in the area were still undeveloped, and the homes that were built tended to be small one-story houses. According to the *Los Angeles Times*, by 1911, F.E. Bundy had “completed sixty-six houses in the northern Santa Monica area — from small bungalows to a three-story apartment.”⁶¹

As soon as Serra Vista was established, Bundy immediately began to subdivide adjacent parcels. In October of 1905, he opened Serra Vista Heights extending the development northward to Arizona Avenue and then westward to 26th Street. In September of 1905, Santa Monica Canyon and Pacific Palisades landholders Henry and Mary Sexton subdivided the adjacent Serra Vista Annex #2 bordered by Broadway to the north, Colorado Avenue to the south, Franklin Street to the east, and Berkeley Street to the west. Serra Vista Annex was less than 10 percent built out by 1918.

Chelsea Green (c. 1907)

In May of 1907, ads began to appear in the *Los Angeles Times* promoting the lots at Chelsea Green. The Chelsea Green Tract is a T-shaped tract, bounded by Wilshire Boulevard on the north, Arizona Avenue on the south (with an extension to Santa Monica Boulevard between 24th and 25th Streets), 26th Street on the east, and 22nd Street on the south. It was subdivided by the California Investment Corporation. The relatively small 40' x 130' foot lots were meant to be affordable. Investors and speculators were still exchanging lots well into 1917.

Wilshire-Pacific Tract (1926)

The Wilshire-Pacific Tract was established when original Douglas Aircraft factory was relocated to Clover Field. The tract is bounded by Washington Avenue on the north, Wilshire Boulevard on the south, 26th Street on the east, and 25th Street on the west. In the post-stock market crash of 1929, 11 parcels were sold to Jarvis Construction to build Spanish-style residences and the tract was sold out by year's end. The tract's proximity to the newly established Padre Park (later renamed Douglas Park) was a likely attraction. The Wilshire-Pacific Tract was developed by Norman M. Lyon (1893-1971), former assistant to

⁵⁸ “No Title,” *Los Angeles Herald*, August 3, 1905.

⁵⁹ “Columns Disintegrating Are Menace to Life,” *Los Angeles Herald*, November 27, 1907.

⁶⁰ “Newspaper Man Dies,” *Los Angeles Times*, January 25, 1908, I18.

⁶¹ “Santa Monica’s Advance Due to Earnest Boosting of Live Men,” *Los Angeles Times*, July 2, 1911, V15.

the Southern Division Federal Housing Administrator. Lyon would go on to subdivide and sell much of the Malibu Colony (a.k.a. Malibu Motion Picture Colony).

PICO



The Pico neighborhood developed from west to east, along the southern side of the railroad tracks. The neighborhood contained the largest residential tract in Santa Monica. Residents in this neighborhood are ethnically diverse, and many of the city's service workers historically lived in this area. Completion of Pico Boulevard in 1914, the shortest route from Los Angeles to Santa Monica and Ocean Park, was instrumental in its growth and development.⁶² However, another transportation milestone, the completion of the Santa Monica Freeway extension, later scarred the Pico neighborhood – disrupting the natural flow of traffic and resulting in the demolition of hundreds of homes. Many of today's industrial parcels adjacent to the freeway were originally residential streets of modest houses and bungalows. Following is a discussion of the residential subdivisions located in the Pico area. The narrative discussion is intended to provide a chronological overview of residential development in this area, including the earliest recorded tracts, those that were particularly

⁶² "Four Avenues to Sea Stimulate Building," *Los Angeles Times*, May 31, 1914, V28.

significant in the development of this area of Santa Monica, or those that were associated with an important developer.

NAME	DATE	DEVELOPER	MAP NUMBER ⁶³
Erkenbrecher Syndicate	1904	Erkenbrecher Syndicate	16
Towner Terrace	1905	Alexander Gunn	17
Austin Heights	1906	Thomas J. Hampton	18
Tract 7077	1923	Security Trust & Savings	19
Tract 7392	1923	Unknown/Illegible	20
Tract 7849	1924	Stephens and Stephens	21
Tract 7993	1924	J.E. Randall and W.V. Harris	22
Tract 8468	1924	C. Bradley and Grace Bradley	23
Tract 8469			[not mapped] ⁶⁴
Tract 14800	1950	Louis A. Towne	24

Erkenbrecher Syndicate (1904)

Concomitant with the opening of the “short line” of the Los Angeles-Pacific Railway (providing a newer and shorter route from Los Angeles to Santa Monica), one of Southern California’s largest real estate investment groups, the Erkenbrecher Syndicate, purchased a tract of 390 acres of land from the Pacific Land Company, which included 38 acres within what would soon become Santa Monica. A portion of this was made into town lots and the rest divided into five- and ten-acre tracts.

Cincinnati-born Byron Erkenbrecher (1874-1971) came to Los Angeles in 1895. After a short-lived stint in the soap manufacturing business, he formed the Erkenbrecher Syndicate, Ltd., mining and real estate brokers. Erkenbrecher’s holdings were widespread, including land in Los Angeles, Glendale, the San Gabriel Valley, San Pedro, and Santa Monica.

The gridded residential portion of this tract was an irregularly shaped subdivision bounded by the Southern Pacific Railroad tracks to the north (north of present-day Olympic Boulevard), Pico Boulevard to the south, present-day Stewart Street to the east, and 14th Street to the west (exclusive of Woodlawn Cemetery). The tract was advertised as “...14 blocks from the ocean between the Southern Pacific Railway and the Electric Car line” and featured good soil, piped water, installed telephone lines and electricity and all street

⁶³ Map numbers correspond to Figure 4.

⁶⁴ There are written references to this tract, but no tract map was found.

improvements.⁶⁵ The standard 50' x 150' lots sold for \$400 and up. By August 1905, 405 of the tract's 600 lots had been sold, and 72 homes had been erected.⁶⁶ Most of the land sales were speculative in nature. Sanborn Maps from 1918 indicate that the residential blocks north of Delaware Avenue between 14th and 20th Streets were only 25% built out. These blocks were dominated by modest, one-story residences.

The sparsely built-out Erkenbrecher Syndicate Tract made it a target for multi-family residential development from the 1920s through the 1940s. The 1930 U.S. Census indicates that the Erkenbrecher Syndicate Tract was home to Santa Monica's Latino population, which was clustered in a residential area around Frank Street, High Street, and the 1600 and 1700 blocks of 20th, 21st and 22nd Streets. This area was zoned for industrial uses after construction of the Santa Monica Freeway.

The 1940 census reveals that the Erkenbrecher Syndicate Tract also became home to the city's service workers during the 1930s: the maids, cooks, janitors, gardeners, and servants for private households. As such, it contained a high concentration of the city's African American population – some 200 of the 500 African Americans believed to reside in Santa Monica prior to the war;⁶⁷ the vast majority of whom lived on 15th, 16th, 17th and 18th Streets between the train tracks and Delaware Avenue. African Americans referred to the area as the Pico Quarter or Pico Neighborhood.⁶⁸ The tract was also home to 50 Japanese and Japanese Americans, who were often employed as gardeners in private homes.



L: Children play outside their homes in the Pico neighborhood. Source: Santa Monica History Museum. R: 1959 High Place. Source: Santa Monica Public Library.

During World War II, the defense industry opened employment to African Americans for the first time. The Erkenbrecher Tract's proximity to Douglas Aircraft, coupled with the

⁶⁵ "Erkenbrecher Syndicate Santa Monica Tract," *Los Angeles Herald*, August 20, 1905, 28.

⁶⁶ "Santa Monica Is Wide Awake," *Los Angeles Herald*, August 20, 1905, 28.

⁶⁷ Scott, *A History on the Edge*, 121.

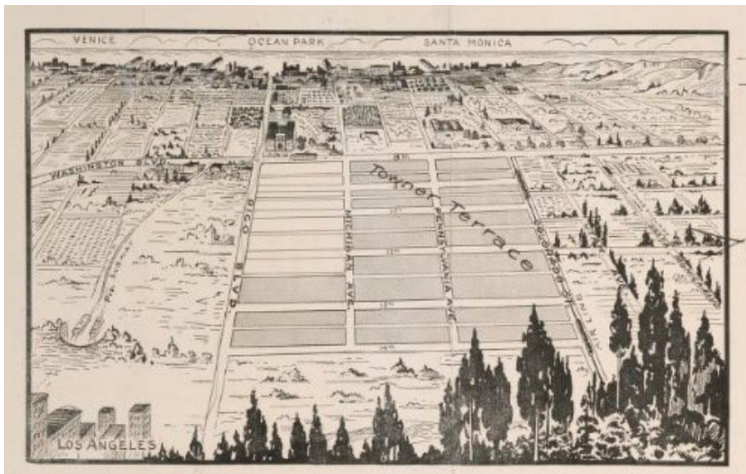
⁶⁸ Scott, *A History on the Edge*, 135.

relocation of the Japanese to incarceration camps, solidified the neighborhood's demographic shift.⁶⁹ By the 1950s, the neighborhood was home to an ethnically diverse population served by First African Methodist Episcopal Church and Mexican Methodist Episcopal Church, both on Michigan Avenue. Latino residents came to call the area bounded by Olympic and Pico Boulevards between 14th and 20th Streets “*La Veinte*,” or “The Twenty.”

By the 1960s, the Pico neighborhood was home to 4,000 African American families and business owners, and the Latino population totaled approximately 5,000.⁷⁰ The neighborhood's lower property values made it a prime target for the Santa Monica Freeway extension, and the subsequent construction of the Santa Monica Freeway sliced diagonally through the neighborhood, disrupting the grid pattern and displacing low-income residents.⁷¹

Some Japanese Americans who had returned to the neighborhood after the war were once again displaced.⁷² After the completion of the freeway, many of the residential streets between the freeway and Pico were converted from residential to industrial use, displacing many of Santa Monica's 6,000-8,000 African American residents.⁷³

Towner Terrace (1905)



Towner Terrace Brochure. Source: Online Archive of California.

⁶⁹ This report utilizes the preferred terminology in the “Power of Words Handbook.” For a complete list of preferred terms and a discussion of euphemistic terminology, see Power of Words II Committee, “Power of Words Handbook: A Guide to Language about Japanese Americans in World War II – Understanding Euphemisms and Preferred Terminology,” National Japanese American Citizens League, April 27, 2013, <https://jacl.org/wordpress/wp-content/uploads/2015/08/Power-of-Words-Rev.-Term.-Handbook.pdf> (accessed July 2016). Specifically, the preferred terminology for internment is incarceration.

⁷⁰ “Freeway Splits Minority Neighborhood,” *Santa Monica Evening Outlook*, May 17, 1975, 8D-9D.

⁷¹ For further discussion, see the African American Community context.

⁷² Scott, *A History on the Edge*, 135.

⁷³ “Negroes Getting Aid in Relocating in Santa Monica,” *Los Angeles Times*, December 22, 1966, WS1.

Towner Terrace was lauded as “Santa Monica’s Close-In Subdivision Where Opportunity Knocks the Loudest, Where Your Future is Assured.”⁷⁴ A large, irregularly shaped tract, it was bounded by the Pacific Electric tracks to the north, Pico Boulevard and Michigan Avenue to the south, 14th Street to the east and either 8th Street (present-day Lincoln Boulevard) or the 11th Street alleyway to the south. Towner Terrace was part of the area known as Irwin Heights.⁷⁵ It was marketed for its proximity to the ocean, accessibility to Los Angeles by streetcar, and to the newly completed Pico Boulevard — designed to shorten the distance to Los Angeles. No other tract could “boast such easy access to so many high-grade boulevards.”⁷⁶ Yet, the subdivision was also at the nexus of the Pacific Electric railroad, the Venice Short Line, the Air Line, the Sawtelle Branch, the Westgate Line and the Santa Monica crosstown car line. Another advantage of its location was the nearby Santa Monica Polytechnic High School.

Towner Terrace was developed by Alexander Gunn (1848-1909) and the Southern California Real Estate Investment Company of Los Angeles. Approximately 100 acres in size, it consisted of 400 50’ x 150’ or 60’ x 150’ parcels with cement curbs and sidewalks. Lots sold for between \$400 and \$900. Gunn’s partners included Robert F. Jones, C.L. Bundy, Robert C. Gillis, and W.T. Gillis. Per Luther Ingersoll in his *Century History of Santa Monica Bay Cities*, however, it was Charles E. Towner (1849-1928) who platted the subdivision. Towner came to Santa Monica in 1883 and began buying and improving property, including Erwin Heights with W.A. Erwin. He built the first home in Towner Terrace at 2048 14th Street (demolished).⁷⁷ Gunn also built a home on Euclid Street, which was later razed to make way for the Santa Monica Freeway.⁷⁸

According to an undated sales brochure, the parcels at the eastern end of the tract were among the first to sell. Phase 1 included the parcels between 11th and 14th Streets.⁷⁹ Following the initial phase, several scattered parcels were sold at the western end of the development. Building, however, was slow, as even the 1918 Sanborn Maps do not include the area. The homes that were initially erected at Towner Terrace were primarily California

⁷⁴ “Towner Terrace: Santa Monica’s close in subdivision where opportunity knocks the loudest, where your future is assured,” Southern California cadastral and tract maps collection, Special Collections, Charles E. Young Research Library, UCLA.

⁷⁵ “Jap Slugged and Robbed,” *Los Angeles Times*, January 16, 1905, I17.

⁷⁶ “Towner Terrace: Santa Monica’s close in subdivision where opportunity knocks the loudest, where your future is assured,” Southern California cadastral and tract maps collection, Special Collections, Charles E. Young Research Library, UCLA.

⁷⁷ Luther A. Ingersoll, *Ingersoll’s Century History, Santa Monica Bay Cities* (Los Angeles County: Luther A. Ingersoll, 1908), 363-4.

⁷⁸ *Southwest Contractor and Manufacturer*, October 1, 1910, 41.

⁷⁹ “Jap Slugged and Robbed,” *Los Angeles Times*, January 16, 1905, I17.

bungalows popular during the period.⁸⁰ Infill construction continued in the area during the building boom of the 1920s. Per the 1920 U.S. Census, the neighborhood was home to working-class owners and renters and a small cluster of Japanese and Japanese Americans. Like the Erkenbrecher Syndicate Tract, the Towner Terrace neighborhood was bisected by the completion of the Santa Monica Freeway in 1966.

Austin Heights (1906)

The 80-parcel Austin Heights Tract was bounded by Michigan Avenue to the north, Pico Boulevard to the south, 14th Street to the east, and Lincoln Boulevard to the west. Originally owned by Los Angeles real estate agent Thomas J. Hampton, the agent for the nearby Erkenbrecher Syndicate Tract, the already improved tract was traded to Louis Hahne in 1908 for property in Kern County.⁸¹ In 1917, George Stirret purchased an entire block of lots in the tract at Pico and 8th (present-day Lincoln Boulevard) “with the intent to build 38 or more bungalows there.”⁸² It is unknown if any or all of these planned bungalows came to fruition.

Tract 7993 (1924)

In response to the citywide building boom of the 1920s, a 261-parcel residential tract was subdivided in 1924 in an area directly to the east of the Erkenbrecher Syndicate Tract. Irregular in shape, its borders consist of Exposition Boulevard to the north, Pico Boulevard on the south, Warwick Avenue to the east, and Stewart Street to the west. It also includes commercial frontage lots along Pico Boulevard and a triangular park space along Kansas Avenue. Street trees unique to each avenue were planted in the development. The developers were Jay E. Randall (1876-1947), a banker with the Bank of Italy (America), and realtor W.V. Harris.

The single-family residences along Delaware, Virginia, Kansas, and Urban Avenues were constructed from the 1920s through the 1940s. Smaller than typical lot sizes at 50' x 130' the homes were modest in size and separate garage units were mostly constructed at the rear of the properties, accessed by a system of alleyways and the occasional cut curb. Demonstration houses for the neighborhood include the “Demonstration House” (1937, architect unknown) at 3020 Urban Avenue and the “Experimental House” (1938, George Corwin).⁸³ While there are a few Tudor Revival and Spanish Colonial Revival style houses, the vast majority were Minimal Traditional or Mid-century Modern. The 1940 Census shows that the neighborhood was home to dozens of the mechanics, toolmakers, and engineers working for

⁸⁰ Kim Hernandez, “The Bungalow Boom: The Working-Class Housing Industry and the Development and Promotion of Early Twentieth Century Los Angeles,” *Southern California Quarterly*, Vol. 92, No 4 (Winter 2010-11), 352-392.

⁸¹ “Austin Heights Tract Traded for Ranch,” *Los Angeles Herald*, October 4, 1908.

⁸² *Southwest Builder and Contractor*, July 6, 1917, 21.

⁸³ City of Santa Monica, “Historic Resources Inventory,” Planning and Community Development Department, <https://www.smgov.net/Departments/PCD/Historic-Resources-Inventory/> (accessed March 2016).

Douglas Aircraft Company. In 1966, with the extension of the Santa Monica Freeway, the neighborhood was bisected and the park razed.

In addition to the large Tract 7993, several smaller tracts adjacent to the Serra Vista Townsite were developed in 1923 and 1924. Little is currently known about these tracts; one was demolished for freeway construction.

Tract 14800 (1950)

Tract 14800, bordered by Exposition Boulevard on the north, present-day Virginia Avenue on the south, Centinela Avenue on the east, and Warwick Avenue on the west, is one of the few subdivisions from the 1950s in Santa Monica. Subdivided by Louis A. Towne (1905-1994), this 40-parcel, self-contained neighborhood was representative of the types of tracts Towne and his Consolidated Builders, Inc. development company built at the time. Towne would go on to build major developments throughout Southern California including in Fullerton, La Habra, and Anaheim.⁸⁴

As a tract home developer, Consolidated Builders did not just sell lots for individual improvement, but rather designed and built homes for maximum efficiency in construction and sales. In the development of this tract, Towne adhered to the principles established by the Federal Housing Authority (FHA), which helped reignite the construction of single-family homes by establishing mortgage terms that were conducive to the average American family and would regulate the interest rates and terms of interest that had ballooned out of control in the aftermath of the stock market crash. Although the agency's programs would have little impact until the years following World War II, the FHA's efforts to establish a protocol for the construction of single-family dwellings during this period had a lasting impact on both residential design and community planning.

The FHA implemented guidelines promoting the construction of a 624-square-foot dwelling type known as the "basic plan" or "minimum house." To satisfy functional and spatial requirements, FHA design staff organized the house in a side-by-side arrangement. A small hall served as the pivot for this plan type. The private spaces, two bedrooms and a bath, opened off the hall. Opposite this was a public zone with living room and kitchen. These contained a major and minor entry respectively...The kitchens were small, planned for efficiency, and stocked with up-to-date appliances. A utility room with an integrated mechanical system replaced the basement heating plant and coal storage. Although these FHA concepts were originally established in the 1930s, they would have the greatest influence after the war.

⁸⁴ Towne was also a builder of multi-family residential housing, and he was involved in the FHA "Windfall" Scandal of 1954 for his Holly Park Knolls development in Inglewood. "70 FHA 'Windfall' Projects Named," *Los Angeles Times*, June 12, 1954, 5.

The widespread construction of such houses was made possible by the FHA's mortgage guarantee program, and further incentivized by the 1944 Serviceman's Readjustment Act, also known as the GI Bill. The GI Bill included a mortgage guarantee program for veterans which allowed returning serviceman to purchase a home with no down payment. For many new families, the availability of FHA mortgages with agreeable rates and little or no down payment made buying a home as affordable as renting one, if not more so. From another perspective, the agency's involvement in the home mortgage market made it possible for builders to address the postwar housing crisis by constructing single-family houses rather than apartment buildings.⁸⁵

The residences within this tract were constructed in 1951 in what became known as the Minimal Traditional style, following the FHA standards for the minimum house built for FHA loan-approved buyers. At least four different elevations were offered – likely versions of designs used in other Towne tracts.

⁸⁵ California Department of Transportation, *Tract Housing in California, 1945-1973: A Context for National Register Evaluation*, 2011, 17.

NORTHEAST



The hilly terrain of the northeastern section of Santa Monica makes it one of the more unusual residential neighborhoods in the city. There are two residential tracts within this area, both subdivided in the first two decades of the 20th century. At the time, the surrounding area (except for the Serra Vista Townsite tracts to the south) was still predominantly rural in nature. Its proximity to the original Douglas Aircraft factory may have been a factor in the area's slow development.

NAME	DATE	DEVELOPER	MAP NUMBER ⁸⁶
Tract 3000/Fairmount Villas	1906/1915		25
Tract 2385	1913	San Vicente Land Company	26

⁸⁶ Map numbers correspond to Figure 4.

Tract 3000/Fairmount Villas (1906/1915)

Tract 3000 was also known as Fairmount Villas and Fairmount Hills. It was bounded by Montana on the north, Wilshire on the south, Stanford Street on the east, and 26th Street on the west. In 1906, an unnamed syndicate of Venice, Ocean Park and Santa Monica investors “bought out the entire group of 133 lots...ranging from one-half acre to one acre.”⁸⁷ In about 1915, the parcels were re-subdivided from the larger sizes to narrow, 50’ wide parcels. At this time, two large parcels along Wilshire Boulevard were removed from the subdivision.



Aerial survey of the City of Santa Monica, 1928. Source: Santa Monica Public Library.

Tract 2385 (1913)

On a hill in the northeast section of the city lies Tract 2385. Developed by the San Vicente Land Company (composed of C.L. Bundy, Charles Lloyd, Joseph R.H. Wagner, J.E. Marsh, and Robert Marsh), Tract 2385 is an irregularly shaped tract that borders Montana Avenue on the north, Wilshire Boulevard on the south, Stanford Street on the west, and the City of Los Angeles on the east. C.L. Bundy was an early loan and insurance agent with the Bank of Santa Monica.⁸⁸ J.E. Marsh was an early and successful Los Angeles realtor. The 315-parcel tract with a variety of parcel sizes offered views and breezes from its hilltop site. Although subdivided in 1913, the area was not included in Sanborn Maps of 1918.

One explanation for slow sales may include the presence of the Santa Monica Oil Dome on Stanford Street between Montana and Wilshire in 1922.⁸⁹ Owner Lynwood M. Andrews

⁸⁷ “Buy Fairmount Villas,” *Los Angeles Times*, February 28, 1906, H14.

⁸⁸ Based on the 1899 *Santa Monica City Directory*. His relationship to F.E. Bundy is currently unknown.

⁸⁹ “Display Ad 282,” *Los Angeles Times*, May 14, 1922, V13.

offered 100 large lots for sale on approximately 40 acres. This may either have been part of Tract 2385 or the adjacent Tract 3000. Aerial photographs of the area from 1928 show both tracts were substantially undeveloped at the time.

Residential development in Tract 3000 and Tract 2385 consists of a wide range of dates and styles including Spanish Colonial Revival, Mediterranean Revival, Streamline Moderne, Minimal Traditional, and Mid-century Modern. Architecturally significant residences include the Leland F. Fuller Residence (c. 1933, Leland F. Fuller) at 1043 Centinela Avenue, which was published in *Architect and Engineer*.

NORTH OF MONTANA



The neighborhood identified as “North of Montana” largely developed during the 1920s and 1930s. The area’s association with affluent Santa Monica residents dates back to the development of the Palisades Tract in the earliest years of the 20th century. The area’s prime location on the beachfront and the mesa overlooking the Pacific Ocean and Santa Monica Canyon resulted in the construction of some of the most prestigious and architecturally significant homes in the city. Generous lot sizes, the accessibility of the Pacific Electric railway along the San Vicente median, and the proximity to the exclusive Los Angeles subdivision of Brentwood Park all contributed to the area’s reputation as the upscale enclave of Santa Monica. Following is a discussion of the residential subdivisions in this area.

NAME	DATE	DEVELOPER	MAP NUMBER ⁹⁰
Palisades Tract	1905-1912	Palisades Investment Company	27
Adelaide Drive/Adelaide Place	1906		28
Brentwood Place/Tract 1676	c. 1907		29
Northern San Vicente Blvd.	c. 1910	E.W. Boehme	30
Gillette's Regent Square	1913	King C. Gillette	31
Melville Square	1922	Melville Rapp	32
Canyon Vista Park	1923	Santa Monica Land and Water Company	33

Palisades Tract (1905)

The Palisades Tract, the site of former lima bean fields, was originally subdivided in 1905 by the Palisades Investment Company and was bounded by Adelaide Drive on the north, Palisades Avenue on the south, 7th Street on the east, and Ocean Avenue on the west. In 1912, the tract was expanded to the east to include the area from 7th to 11th Streets. The tract was again expanded eastward in 1913 to include the area bounded by San Vicente Boulevard to the north, Montana Avenue to the south, 14th Street to the east, and 11th Street to the west. Although originally located outside the city limits, the tract was annexed by the City of Santa Monica in 1906.

Directors of the Palisades Investment Company included H.D. Lombard, Roy Jones, and Robert "R.C." Gillis. Roy Jones (1869-1947) was the founder of the Bank of Santa Monica, founding patron of the Santa Monica Public Library, and the son of Senator John P. Jones, founder of the city. The first portion of the tract subdivided in July of 1905 was Palisades Avenue between Ocean Avenue and 7th Street, which included a landscaped roundabout near the eastern end of Palisades Avenue. The remainder of the first phase of the Palisades Tract was subdivided in October of the same year.

The large lot sizes, averaging 100-foot frontage and a depth of 200 feet, backed up to a system of alleyways. Lots may have sold, but construction was slow. The 1912 expansion of the tract eastward across 7th Street and again in 1913 to 11th Street offered smaller, 50' x 150' parcels for sale that lacked the generous formality of the original subdivision. The lots were also oriented in a less desirable, but more efficient, east-west facing manner. In 1914,

⁹⁰ Map numbers correspond to Figure 4.

developer J.J. Davis mounted a new sales campaign for the tract. By late 1914, however, Roy C. Howells & Company had taken over the Palisades subdivisions from Davis.

The tract was not included in Sanborn Maps from 1909. However, 1918 Sanborn Maps reveal three clusters of dwellings: 18 along Palisades Avenue, 11 on the north side of Georgina Avenue, and 8 on Adelaide Drive. Construction in the eastern addition to the tract was even slower: only two houses were constructed by 1918.

THE PALISADES
America's Promenade by The Sunset Sea

Prices: Upper Palisades, \$1200 to \$2750. Lower Palisades \$4350 to \$12,500.

Terms: One-fourth cash; balance, six, twelve and eighteen months. Interest at 7% on deferred payments.

Discount: All cash, 5 per cent.

Building Discount: Building completed within given time, 5 per cent. Same to terminate June 15th, 1922.

Restrictions: Graded by districts.

Main Thoroughfares

These San Vicente Boulevard from Solano Street to Ocean Avenue, Pacific Boulevard with extension and East Ocean Avenue, and all to one of the leading highways of the region. Ocean Avenue along the coast there is one of the longest boulevards of the world. Geopline Avenue and Adelaide Drive are both highly developed and most principal drives. East Ocean Avenue is an other drive that will be famous. With the extension, San Vicente and all will connect with the new coast highway from the north Pacific Boulevard when finished will be another great link in the system of great highways.

Cars

Strangers and Santa Monica cars use San Vicente, giving them service. Moreover, the new cars are more than 1000 feet long, 100 feet wide and 100 feet high, and are the best of the kind.

Utilities

Water gas electricity and sewer in concrete line along. With recently installed water, gas, sewer, and electric lines, and with modern street lighting. With parking with a view of the coast, two views of which may be seen at the Palisades from there.

Lot Sizes

Standard lot is 50x100. Many are larger and of varying dimensions.

Values

This tract is in the heart of one of the finest districts of the world. The improvements are of high quality and costless at all. The price is well below that for the tract and the development of property is selling for in the market. Subject to change without notice.

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Phone Plaza 2194
Tract Office:
Ocean Ave. at the Canyon
Santa Monica Phone 21338

Advertisement for the Palisades Tract. Source: Santa Monica Evening Outlook, "A Century of History in Santa Monica, 1875-1975," May 17, 1975, 31C.

Early on, the Palisades Tract consisted of a mix of cottages and larger homes designed as seaside vacation getaways for wealthy Pasadenans and Angelenos. Photographs from the mid-teens reveal predominantly Craftsman-style homes with a few Mission Revival residences generously setback from the sidewalk with landscaped parkways. A notable example of this was the Walter Raymond Residence (c. 1910, Eager & Eager; altered) at 215 Georgina Avenue, built for the proprietor of South Pasadena's Raymond Hotel.⁹¹

⁹¹ "Architects Keep Designing New Plans," *Los Angeles Herald*, August 28, 1910.



L: 1315 Georgina Avenue (demolished), 1929. R: 214 Euclid Avenue (demolished), 1925. Source for both: USC Digital Library.

The Palisades Tract was also home to the earliest known Santa Monica residence published in the architectural trade magazines, the Felix Peano Residence (c. 1908, Felix Peano) on San Vicente Boulevard. Designed by the sculptor himself, the house was published in *Architectural Record* and *Western Architect* in 1909. Other architecturally significant residences of the Palisades Tract include the Craftsman style Jones Residence (1914, architect unknown; City of Santa Monica Landmark #38) at 555 7th Street; the A. McFadden Residence (1923, Weber, Staunton and Spaulding; City of Santa Monica Landmark #48) at 317 Georgina Avenue; the residence later occupied by William S. Hart (1920, John Byers; City of Santa Monica Landmark #61) at 404 Georgina Avenue; and the Henry Weyse/Charles Morris Residence (1910, Robert Farquhar; City of Santa Monica Landmark #22) at 401 Ocean Avenue. In addition to architect-designed homes, the tract also boasted the work of significant contractors such as the Meyer & Holler/Milwaukee Building Company. Palisades Tract homes from the 1920s were predominantly designed in popular period revival styles.

Landscaping for the tract, under developer J.J. Davis, was designed to preserve the ocean views afforded by most parcels. In 1912, the *Los Angeles Herald* reported “the purchase of rare imported growths and hundreds of men now setting out the plants...when the whole scheme shall reach maturity...Palisades will have shade, rich color of leaf and flower, harmony in botanical setting and yet not be cut off from sweep of scene.”⁹²

Davis also purchased several lots with the intention of building and selling speculative homes. In 1912, he engaged architect Fred Newell Jones to create plans for 11 homes and began construction on at least one of them.⁹³ A couple of months later, Davis was reported

⁹² “Gardeners Solve Unusual Problem,” *Los Angeles Herald*, October 26, 1912.

⁹³ *Southwest Contractor and Manufacturer*, Vol. 9, 16.

to be proceeding on the construction of 12 homes by noted Los Angeles designer/contractor William Bosbyshell.⁹⁴

During the building boom of the 1920s, large residences continued to be constructed in the Palisades Tract. These include the Craftsman bungalow at 614 7th Street (1922), the Tudor Revival residence at 423 7th Street (1923), and the Spanish Colonial Revival-style residence at 408 Palisades Avenue (1926).⁹⁵ This tradition continued in the post-World War II era with the construction of numerous architecturally significant residences. These include the Jack R. Stone Residence (1949, Frederick Monhoff) at 420 7th Street, and the Chauncy A. Grandstrom Residence (1949, Frederick Monhoff) at 630 Georgina Avenue.



Jack R. Stone Residence, 420 7th Street, 1951. Source: Santa Monica Public Library.

Unlike the residential subdivisions in other parts of the city, by 1959 35 percent of the land in the Palisades Tract was still vacant.⁹⁶ This resulted in a push to rezone parts of the tract from R-1 (single-family residential) to R-2 (multi-family residential, with high-rise development possible on larger parcels and garden-type apartments on smaller parcels). This change in zoning ultimately resulted in multi-family residential development along San Vicente between Ocean Avenue and 7th Street.

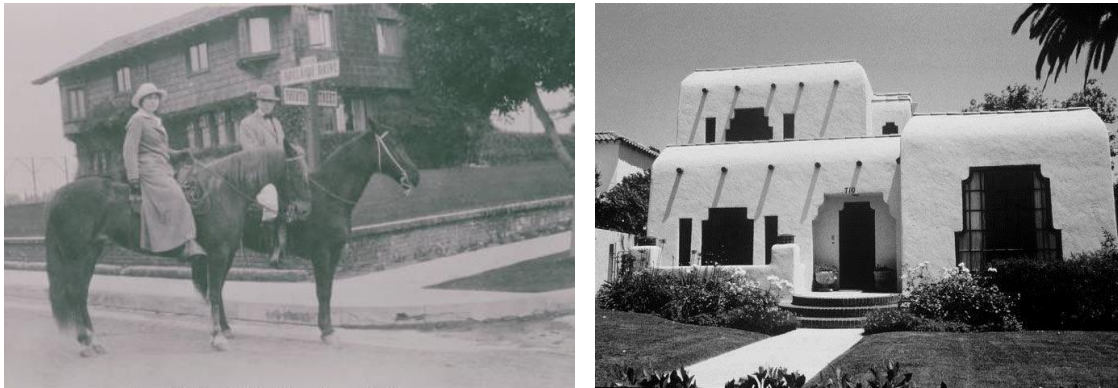
⁹⁴ “Will Erect 12 Houses in the Palisades Tract,” *Los Angeles Herald*, November 23, 1912.

⁹⁵ ICF Jones & Stokes, “Final Report: Appendix C: Santa Monica Citywide Survey Historic Resources,” 28-29, 55.

⁹⁶ “Rezoning of Bay Tract to Be Aired,” *Los Angeles Times*, May 24, 1959, WS6.

Adelaide Drive/Adelaide Place (1906)

Situated along the northern rim of the Palisades Tract and the high mesa above the beach, Adelaide Drive offers some of the most spectacular views of the coastline in the city. Not surprisingly, it became home to some of the grandest residences in Santa Monica. Named after the daughter of the pioneering R.C. Gillis family, it stretches from 7th Street on the east to Ocean Avenue on the west.



L: R.C. Gillis and his wife in front of their home at 406 Adelaide Drive, n.d. R: Worell “Zuni House” at 710 Adelaide Place (1923, Robert Stacy Judd; City of Santa Monica Landmark #50), 2004. Source for both: Santa Monica Public Library.

Building along Adelaide Drive was predominantly concentrated in two time periods. The first lasted from about 1905 to 1911 and includes several notable residences constructed for prominent early residents: the Roy Jones Residence #2 (1907, attributed to Robert Farquhar; City of Santa Monica Landmark #34) at 130 Adelaide Drive; and the R.C. Gillis House (c. 1906-1909, Myron Hunt and Elmer Grey; City of Santa Monica Landmark #26) at 406 Adelaide Drive.⁹⁷ Most of the residences from this period are Craftsman in style.

The second concentrated period of construction activity was during the great building boom of the 1920s. The remainder of Adelaide Drive was built out in the 1920s and 1930s, and continued to be home to important people in Santa Monica history, many of whom hired significant architects to design their residences. Homes erected during this era were designed in the popular period revival styles of the period, including Spanish Colonial Revival, Monterey Colonial Revival, and Mediterranean Revival. Examples include the Worell “Zuni House” (1923, Robert Stacy Judd; City of Santa Monica Landmark #50) at 710 Adelaide Place; and a residence for the Lucern Corporation (1925, Ruoff & Munson) at 518 Adelaide Drive.

⁹⁷ City of Santa Monica, *Historic Resources Inventory, Phase I & II. Final Report*, Prepared by Johnson Heumann Research Associates, 1985-1986.

Brentwood Place/Tract 1676 (c. 1907)

In 1907, C.L. Bundy of the Santa Monica Land and Water Company sold 200 acres at the northeastern end of Santa Monica to a group of San Francisco capitalists headed by James B. Smith. The tract was bounded by San Vicente Boulevard on the north, Montana Avenue on the south, 26th Street on the east, and the east side of 23rd Street on the west. The syndicate planned to subdivide lots into one third of an acre, with bungalows costing about \$3,500 each.⁹⁸ One of the neighborhood's assets was its proximity to the high-end and lushly landscaped Brentwood Park subdivision, just across 26th Street.⁹⁹ The *Los Angeles Times* reported that veteran surveyor, Valentine J. Rowan (1864-1928) took a substantial interest in the tract. Rowan was said to have “surveyed more property and laid out more subdivisions than any other civil engineer in the Southland.”¹⁰⁰ The realty firm of James R. H. Wagner Company handled the sales in “one of the highest class subdivisions that has yet been put on the market in Southern California.”¹⁰¹



Advertisement for Brentwood Place, 1912.

Source: *Los Angeles Times*.

Brentwood Place was landscaped with mature trees including *Cedra atlantica*, Country Estate pines, and *Stareculia*, among others. Another important amenity was the community tennis court installed by the James R.H. Wagner Company for exclusive use by Brentwood Place residents.¹⁰² A tearoom adjacent to the courts was also planned, but may not have been built.¹⁰³

The tract began to be marketed in earnest in October of 1912. Newspaper accounts indicate that few homes were built in Brentwood Place prior to 1914, and 1918 Sanborn Maps do not include the subdivision. Early notable residents of Brentwood Place include Tom C. Bundy, real estate man and American doubles tennis champion, and his wife, May Sutton, a world tennis champion and the first American woman to win Wimbledon (1905).¹⁰⁴ They built a home at the southeast corner of 25th Street and Loomis Avenue (formerly Carlyle Avenue).

⁹⁸ “Santa Monica Sale,” *Los Angeles Times*, January 1, 1907, I19.

⁹⁹ “Sale,” *Los Angeles Times*.

¹⁰⁰ “Ailment of Heart Kills V.J. Rowan,” *Los Angeles Times*, March 11, 1928, B1.

¹⁰¹ “\$20,000 Home to Be Built in Brentwood Place,” *Los Angeles Times*, January 11, 1914, V17. Dr. C.P. Thomas planned to erect a home designed by architect Frank T. Kegley, costing \$20,000.

¹⁰² The exact location of the court is currently unknown.

¹⁰³ “\$20,000 Home to Be Built in Brentwood Place,” *Los Angeles Times*, January 11, 1914, V17.

¹⁰⁴ “Display Ad 186,” *Los Angeles Times*, February 23, 1913, V13.

Brentwood Place was also home to W.P. Anderson, editor of the *Los Angeles Herald* and Walter Groniger, fine artist.¹⁰⁵

Aerial photographs of the area from 1928 show it to be sparsely populated. Building activity in Brentwood Place was stronger during the late 1930s and it was largely built out by 1940 with homes in period revival styles.

Northern San Vicente Boulevard (c. 1910)

Although the southern portion of San Vicente Boulevard was part of the Palisades Tract, the part of the boulevard north of 7th Street remained largely undeveloped. Eventually the mesa lots along this stretch of San Vicente became home to some of the largest, most luxurious estates within the City of Santa Monica. The large homes were typically set back from the boulevard and surrounded by lushly landscaped grounds.



Woodacres, 1201 San Vicente Boulevard, 2009. Source: Michael Locke.

The first resident in this area was Percy G. Winnett (1881-1968). Canadian born, Winnett was co-founder of Bullock's department stores with John G. Bullock. In the 1910s, Winnett established his residence at 923 San Vicente Boulevard (demolished). During the 1920s other large estates were developed. In the 1930 U.S. Census, the estate of pioneer western lumberman William A. Pickering (1870-1930) at 1051 San Vicente (demolished) was valued at \$700,000 and boasted extensive gardens and tennis courts. The prolific and well-known father and son architects, John D. Parkinson (1861-1935) and Donald B. Parkinson (1895-1945) each purchased property along San Vicente Boulevard and built homes. The Spanish Colonial Revival Woodacres (c. 1921, John D. Parkinson) at 808 Woodacres Road was constructed on a large parcel with lushly landscaped grounds. His son's house at 1605 San Vicente Boulevard (1922, Donald B. Parkinson), also in the Spanish Colonial Revival style,

¹⁰⁵ "\$20,000 Home to Be Built in Brentwood Place," *Los Angeles Times*, January 11, 1914, V17.

remained intact until 1984.¹⁰⁶ Parkinson and Parkinson were also the architects for Winnett's iconic-style Art Deco Bullock's Wilshire along the Miracle Mile.¹⁰⁷

After World War II, with rising realty prices and high demand, the large estates along San Vicente gradually began to change. One of the first of these was John D. Parkinson's Woodacres. Parkinson died suddenly in 1935, and in 1946 his widow Florence Gumaer Parkinson and son Donald subdivided the easternmost part of the estate into Tract 12868. Sixteen large, irregularly shaped parcels were laid out along the newly created Woodacres Road.¹⁰⁸ By the mid-1950s, historic aerial photographs show that one-story Modern and Ranch-style homes had been built on all the parcels.¹⁰⁹

Another major subdivision occurred in 1949 when the former Winnett estate and an empty parcel directly to the east were subdivided into 14 parcels along Winnett Place and Larkin Place. The subdivision was created by noted developer Roy Hommes of the Roy Hommes Company, who developed postwar housing tracts in the San Fernando Valley; Chester Louck (1902-1980), radio personality noted for his work on "Lum and Abner" that aired from 1931 to 1954,¹¹⁰ and R.A. Helwig.



Dr. and Mrs. Lee G. Symington Residence, 804 Woodacres Road, 1951. An example of the Ranch-style residences constructed in this area in the post-World War II era. Source: *Los Angeles Times*.

Historic aerial photographs reveal the subdivision was built out quickly with relatively modest Ranch-style houses on irregularly shaped parcels. There appears to be one remaining residence from the Winnett estate in the subdivision: the 1929 residence at present-day 102

¹⁰⁶ "Demolition Catches Santa Monica by Surprise," *Los Angeles Times*, December 22, 1985, WS2.

¹⁰⁷ The Miracle Mile refers to a stretch of Wilshire Boulevard in Los Angeles between La Brea Avenue and San Vicente Boulevard that was developed by A.W. Ross in the early 1920s.

¹⁰⁸ As a result, the John D. Parkinson Residence was readdressed as 808 Woodacres Road. "Bay DAR Will Donate Party Gifts," *Los Angeles Times*, November 30, 1951, B2.

¹⁰⁹ Project files for the architect Cliff May show some work for the "Woodacres Subdivision, 1944-45."

¹¹⁰ "Newlyweds to Receive Homage," *Los Angeles Times*, March 7, 1937, D9.

Winnett Place.¹¹¹ Additionally, some original perimeter walls, gates, lighting and a carriage house/garage at 939 San Vicente are also remnants of the estate. Notable residents during the mid-1950s include former Santa Monica Mayor Mark T. Gates at 201 Winnett Place (demolished), and local department store magnate Harry Henshey, of Henshey's Department Store (established in Santa Monica in 1925), at 108 Larkin Place (demolished).

Almost simultaneously with the development of the former Winnett estate, a group of private investors purchased another of the estate sites, razed the existing structures, and subdivided 11 parcels along Esparta Way and Ermont Place. The investor group was headed by Leonard Hirsch, who served as construction superintendent and consultant for many projects, including the Beverly Hills School District. Building commenced quickly and according to 1950 Sanborn Maps, five homes had already been constructed.

In 1952, local Santa Monica contractor/builder-turned-developer Cecil A. Gale (1896-1990) purchased a large empty parcel and subdivided it into seven parcels around a new cul-de-sac, Gale Place. The Canadian-born Gale moved to California in 1921. He soon started building in Los Angeles, where he built the Gale Manor Apartments and other multi-family residential properties. His biography in the Santa Monica Community Book indicates he was a carpenter from 1939 to 1953, a contractor in 1954, and a builder between 1958 and 1959. Gale earned a reputation for building attractive traditional and Ranch-style homes in the post-World War II period throughout the westside.¹¹² Gale estimated he had erected about one thousand mid- to high-priced homes in the area characterized by “extremely good floor plans and tasteful decorations.”¹¹³ Many of his homes were speculative ventures. Gale and his wife Bess lived at 30 Gale Place (1954, Cecil A. Gale; altered) from 1957 until his death in 1990.

In 1961, the F&P Investment Corporation, consisting of Thomas J. Fox and James E. West, Jr., purchased the former Donald E. Clarke estate and subdivided it into fourteen parcels along Foxtail Drive. Fox was in the lumber business and served on the boards of various business and civic organizations including the Santa Monica Chamber of Commerce. A series of Ranch-style homes were constructed in the subdivision in 1961-62.

Many properties along San Vicente Boulevard were uniquely located half in the City of Los Angeles and half in Santa Monica. In 1977, residents began to seek annexation, and the northern edges of the properties were officially consolidated into Santa Monica in 1978.

¹¹¹ The Los Angeles County Tax Assessor website shows this 1,500-square foot house was constructed in 1929 and could potentially have been a guest house on the estate.

¹¹² A review of classified and realtor ads for the resale of various Gale properties often referred to him by name as “Cecil Gales.”

¹¹³ *Santa Monica Community Book* (5th Edition), 1953.

Gillette's Regent Square (1913)

The 153-acre Gillette's Regent Square tract was subdivided by King C. Gillette and opened for public sale on February 13, 1913. King C. Gillette (1855-1932) was the inventor of the safety razor and razor blade. He left his company in 1910 and invested his profits in real estate. Gillette and his selling agency, the L.D. Loomis Company, spared no expense in marketing the tract, hiring six sightseeing autos, three Pacific Electric trains, and 25 private touring automobiles to bring potential buyers to the property. Over 1,500 people attended, and sales were brisk: over \$230,000 worth of lots were sold the first week.¹¹⁴

The tract is bordered by San Vicente Boulevard on the north, Montana Avenue on the south, 21st Place on the east, and 17th Street on the west. The 60' x 149' lots were generous for the time; the development also included larger corner parcels. The lots were designed to accommodate the automobile from the street side, as there were no alleyways in the planned development. Improvements included sewers and sidewalks.



Opening day crowds at Gillette's Regent Square, 1913. Source: *Los Angeles Herald*.

As the *Los Angeles Herald* reported, “[Gillette's Regent Square] marks a new era in Santa Monica — to be more than a mere summer or winter resort for tourists — the home place for people of culture from all parts of the globe.”¹¹⁵ The tract was marketed to speculators and homebuyers alike for its proximity to “fine boulevards and electric cars.” Among the early investors was Joseph Smith III, former head of the Reorganized Church of Jesus Christ of Latter-Day Saints, who purchased half a block on 17th Street.¹¹⁶ Parcels in the tract appear

¹¹⁴ “New San Vicente Subdivision,” *Los Angeles Herald*, March 22, 1913.

¹¹⁵ “New San Vicente Subdivision,” *Los Angeles Herald*, March 22, 1913.

¹¹⁶ “Mormon Head Buys Land,” *Los Angeles Times*, June 12, 1913, II4. After Joseph Smith, Jr., founder of the Latter-Day Saints (LDS) movement, was assassinated in 1844, his followers argued over who would become the movement's next leader. Brigham Young claimed the post, and a many LDS followers traveled with him to Utah, where they set up their church, the eventual Church of Jesus Christ of Latter-Day Saints. However, other followers disagreed with several doctrines Young perpetuated, and began their own version of the church. The Midwest LDS church was headed initially by James Strang, and centered in Nauvoo, Illinois. In 1849, it became

to have originally been largely unimproved as the area is not included in the 1918 Sanborn Maps. A June 1920 *Los Angeles Times* article noted the recent completion of improvements and that “construction on a number of residences will commence immediately” suggesting it was not largely built until the early 1920s.¹¹⁷ Tax assessor roles support this pattern.¹¹⁸ The 1940 U.S. Census rolls suggest it was well populated by the 1930s with a variety of upper-middle class professionals such as bankers, lawyers, real estate agents, and other salesmen.

The homes of Gillette’s Regent Square were primarily designed in period revival styles including Spanish Colonial Revival, Tudor Revival, and French Revival. Gillette’s Regent Square was home to many architecturally significant homes including 217 17th Street (1924, John Byers).

Melville Square (1922)

Subdivided in 1922 as Tract 5119, Melville Square lot sales began in May of 1922. Melville Square is bounded by Carlyle Avenue on the north, Montana Avenue on the south, 17th Street on the east, and 14th Street on the west. It was named after its developer, Melville Rapp (c.1886-1950), one of the founders of the Molybdenum Corporation of America and Western Air Express Company. He was also one of the Directors of the Douglas Aircraft Company in Santa Monica. Prior to coming to Santa Monica from New York City, Rapp was active in Colorado, Arizona, and New Mexico mining enterprises.¹¹⁹ The 217-parcel residential tract was bisected by Marguerita and Alta Avenues whose gentle curves created distinctive corner parcels which are much larger than the standard 50’ x 150’ lots in the subdivision. There are smaller parcels fronting 14th Street and Montana Avenue.

The advertising campaign for Melville Square touted its location “in Santa Monica...not just ‘nearby,’” and its adjacency to Los Angeles by rail and by automobile.¹²⁰ The tract sales office was located at the northeast corner of Montana and 14th Street. The “Read, Act, Profit” headlines suggest that speculators were a primary target. Rapp reserved the parcels along Montana Avenue for businesses to serve “the high class families of Melville Square.” Lots must have sold briskly, as by September of 1922 Rapp had increased prices by 12 percent.¹²¹

clear that Strang also espoused doctrines perpetuated by the Utah LDS church, and the Midwest church divided once more. In 1860, Joseph Smith III, oldest surviving son of Joseph Smith, Jr., became president of the Reorganized Church of Jesus Christ of Latter-Day Saints (RLDS; known as the Community of Christ since 2001), and eventually moved the church to Lamoni, Hawaii. He moved to Independence, Missouri, the LDS “City of Zion,” in 1906, and entered semi-retirement, allowing his son to take over leadership of the RLDS. In 1914, at the age of 82, Smith suffered a heart attack and died.

¹¹⁷ “Reports Activity,” *Los Angeles Times*, June 6, 1920, V2.

¹¹⁸ PCR Services Corporation, “City Landmark Assessment Report: 733 19th Street, April 2008, 3.

¹¹⁹ “Melville Rapp, Santa Monica Developer Dies,” *Los Angeles Times*, July 7, 1950, A2.

¹²⁰ “Display Ad 242,” *Los Angeles Times*, May 28, 1922, V5.

¹²¹ “Display Ad 75,” *Los Angeles Times*, August 31, 1922, I110

Canyon Vista Park Tract (1923)



Advertisement for Canyon Vista
Park, 1924. Source: *Los Angeles Times*.

At the northeastern edge of the city lies one of the most exclusive residential neighborhoods in Santa Monica, Canyon Vista Park (a.k.a. Canyon Vista, Tract 7233).¹²² Canyon Vista Park is bounded by Santa Monica Canyon to the north, San Vicente Boulevard to the south, 26th Street to the east, and 17th Street to the west.¹²³ On November 4, 1923, the following appeared in the debut ad in the *Los Angeles Times*:

Perhaps you have often driven over San Vicente Boulevard to Santa Monica to enjoy the view. As you pass Brentwood Country Club, approaching 26th Street, Santa Monica, you look across the canyon to where the mountains chisel a serrated horizon in the overhanging blue or fade into the mystic haze, while the invigorating sea breeze fans you softly. Let us pause here between 26th Street and 7th Street and enjoy the view.¹²⁴

Developed by the Santa Monica Land and Water Company, Canyon Vista Park offered 50 lots of various sizes, some as large as an acre. In addition to the climate and views, the development offered the finest amenities including underground utilities (telephone and electricity), “high grade restrictions for fifty years,” proximity to recreational activities such as riding and golf, and views of the 210-acre Los Angeles Athletic Club and grounds.¹²⁵ The

¹²² “Display Ad 262,” *Los Angeles Times*, November 4, 1923, V3.

¹²³ Today the Canyon Vista Park Tract boundaries are smaller than the original development, due to the early subdivision of lots within the development.

¹²⁴ “Display Ad 111,” *Los Angeles Times*, January 27, 1924, D7.

¹²⁵ "Display Ad 111," *Los Angeles Times*, January 27, 1924, D7.

backbone of the development, La Mesa Drive was laid out as gently curving with a triangular landscaped median at the eastern end. Moreton Bay fig trees line the parkway.

Offered at the height of the 1920's building boom, lots sold briskly and construction was swift. Residences were required to cost a minimum of \$15,000. By summer of 1925, at least six large period revival style residences lined Canyon Vista Park and the lots were 70 percent sold out.¹²⁶ In 1936, Louis Evans (1877-1941), director and Vice President of the Santa Monica Land and Water Company, real estate developer, and later general manager of the Palisades Corporation, further subdivided the lots at the eastern end of La Mesa Drive.



L: W.S. Warfield Residence, 2201 La Mesa Drive, 1983. R: John Byers Residence, 2034 La Mesa Drive, 1983. Source for both: Santa Monica Public Library.

From the beginning, the wealthy owners of Canyon Vista Park engaged prominent architects to design their homes. John Byers designed eight homes in the development, including his own residence at 2034 La Mesa Drive (1924). Others included the Fredrick Porter Residence (1926, Marston, Van, Pelt & Maybury) at 2202 La Mesa Drive; the Tyler Woodward's Residence (1940, Palmer Sabin) at 2233 La Mesa Drive; the Franklin Harper Residence (1924, Franklin Harper) at 2311 La Mesa Drive;¹²⁷ and the W.S. Warfield Residence (1928, Paul R. Williams) at 2201 La Mesa Drive. The 1930s and 1940s continued the trend with the Josef and Marie G. Nabel Residence (1949/1955, Lloyd Wright) at 2323 La Mesa Drive; and the Modern Stothart Residence (1937-1938, J.R. Davidson) at 2501 La Mesa Drive. The Stothart Residence was published internationally in the architectural trade magazines. In 1964, Brazilian architect Oscar Niemeyer designed the Strick Residence for writer/producer Joseph Strick and his wife Anna at 1911 La Mesa Drive.

Original owners in the neighborhood included Irene Goodrich, Donald Armstrong, Percy W. Rairden (also sales agent for the tract and Vice President of the Santa Monica Land and

¹²⁶ "Tract Located in Santa Monica," *Los Angeles Times*, August 23, 1925, F6.

¹²⁷ A designer and real estate speculator, Franklin Harper AIA (1881-1957) is best known for designing the Granada Shops and Studios (1927) in Los Angeles.

Water Company), W.S. Thompson, and J. Gamble Carson (2327 La Mesa Drive). A review of the 1930 U.S. Census suggests that for several of these early owners, the La Mesa Drive properties were country estates and not primary residences. Owners who did reside in the neighborhood include brokers, real estate investors, accountants, and their staff.

Notable residents include Herbert P. Stothart (1885-1949), composer and Academy Award nominee for his score for the *Wizard of Oz*, and Charles L. Bundy (1875-1954), pioneer Santa Monica land developer, who lived at 2153 La Mesa Drive. Other residents of note include Harry H. Wetzel (c. 1889-1938), Vice President and General Manager of Douglas Aircraft, at 2407 La Mesa Drive; and Samuel McClure (1857-1949), founder of the McClure Syndicate which provided fiction for newspapers. McClure was responsible for the discovery of dozens of writers, including Rudyard Kipling and Sir Arthur Conan Doyle.¹²⁸ William E. Douglas, father of Donald W. Douglas, resided at 2021 La Mesa during the late 1930s and early 1940s.

¹²⁸ “McClure, Noted Editor and Syndicator, Dies,” *Los Angeles Times*, March 23, 1949, I5.

SUNSET PARK



In 1923, the Pedley and Cavanaugh Company offered the 100-acre area bordered by Pico and Ocean Park Boulevards and 19th and 24th Streets as Sunset Hill of Santa Monica—a tract of oil speculation lots “in the heart of the Oil Zone.”¹²⁹ The Southland Petroleum Company was to sink a well there with lot purchasers sharing in royalties if oil was found. However, in response to the Santa Monica building boom of the 1920s, interest in oil was subjugated by interest in real estate, resulting in the subdivision of numerous residential tracts during this period. The area’s direct proximity to the relocation and expansion of Douglas Aircraft made it a logical place for residential development.

Following is a discussion of the residential subdivisions in Sunset Park. The narrative discussion is intended to provide a chronological overview of residential development in this area.

¹²⁹ *Akins Realty Co. Tract Map Scrapbook*, Santa Monica History Museum, Margaret Bach Loan.

NAME	DATE	DEVELOPER	MAP NUMBER ¹³⁰
Map of Mrs. S. L. Sessions	1886	S. L. Sessions ¹³¹	34
A. A. Montano's Subdivision	1887	A.A. Montano	35
East Santa Monica	1887	R. A. Crippen	36
Van Every's Addition	1899	George Van Every	37
Venice Hill	1905	W. Pratt, W.L. Phillips, C.E. Wood, John Weaver, and J.E. Simmons	38
Tract 1980	c. 1910	Robert Mars ¹³² and F.H. Edwards	39
Tract 7009	1923	Roland Casad	40
Tract 5217	1924		41
Santa Monica Highlands (Tract 7952)	1924	Ben C. Sheldon	42
Tract 8052	1924	J.J. Doyle, Samuel G. Baker, Thomas Donley, and John M. Barteaux	43
Tract 8542	1924		44
Tract 8490	1924	Mary N. Staunton and J.R. Owens	45
Tract 8379	1925	Taft Land and Development	46
Sunset Park	1936	Louis M. Halper	47
Tract 11821	1941	Harry M. Eichleberger	48
Tract 12401	1941	Erkenbrecher Family	49
Tract 12975	1942		50
Tract 22497	1956		51
Tract 23049	1957		52

¹³⁰ Map numbers correspond to Figure 4.

¹³¹ Nothing is currently known about Mrs. S. L. Sessions. Her small tract of nine parcels lined Ballona Avenue.

¹³² Research by Nina Fresco indicates that the location of the tract was near Pico Boulevard, 28th Street, and Ocean Park Boulevard.

A. A. Montano's Subdivision (1887)

In 1886, prominent Los Angeles attorney Augustus A. Montano (1860-unknown) subdivided twelve parcels, six each to the north and south of Maple Street, east of present-day 14th Street. Montano enjoyed a colorful career in public service. Born in California to Mexican parents in 1869, he was elected as county treasurer in 1886, was indicted several times on charges of fraud, and was ultimately prohibited from practicing law.¹³³ He assumed the name August Montagne and practiced law in Manila. Montano had several pockets of real estate holdings around Los Angeles.

East Santa Monica (1887)

One of the largest tracts of this period, East Santa Monica was an irregularly-shaped tract of more than 450 parcels of a wide variety of sizes. The tract included parcels to the north, south, east, and west of the intersection of Lincoln Boulevard and Pearl Street in a patchwork of non-contiguous parcels. Subdivided by noted Los Angeles-based real estate developers A.C. Crippen & Son, ads touted this “Gem of the Sea” as offering 100% increase on investment in just six weeks’ time.¹³⁴

Van Every's Addition (1889)

Another boom-time tract was Van Every's Addition.¹³⁵ The 42-parcel, irregularly-shaped tract was a subsection of the East Santa Monica Tract between 16th Street (formerly Hatch Street) and 18th Street. It was subdivided by Canadian-born Santa Monica real estate investor George S. Van Every.¹³⁶ Van Every's Addition, as plotted, was ultimately superseded by other development.

Venice Hill Tract (1905)

The 50-parcel Venice Hill Tract was created by W. Pratt, W.L. Phillips, C.E. Wood, John Weaver, and J.E. Simmons in 1905. The parcels here were exceptionally small: 38 to 43 feet wide and 125 to 150 feet deep. Given their proximity to Ocean Park, they were likely intended for small beach bungalows.

¹³³ “Are Disbarred for a Year,” *Los Angeles Times*, June 12, 1904, A1.

¹³⁴ “Display Ad 7,” *Los Angeles Times*, August 20, 1887, 8A.

¹³⁵ Ingersoll, *Ingersoll's Century History*, 171.

¹³⁶ Van Every was involved in one of the most scandalous trials in Santa Monica history. In May of 1889, George S. Van Every was found guilty in breach of promise of marriage to Miss Frances Dykes. The crime, perpetrated in 1884 in Kansas City, revealed scandalous details of immoral and criminal behavior in Van Every, a prominent member of the local Episcopalian church. Dykes was ultimately awarded \$15,000 in damages, and Van Every sought to conceal real property assets with family members to avoid payment. “Van Every, A Verdict Against Him for \$15,000,” *Los Angeles Times*, May 4, 1899, 2.

Tract 1980 (c. 1910)

Although little is currently known about this subdivision bordered by Pico Boulevard on the north, Ocean Park Boulevard on the south, Centinela Avenue to the east, and the east side of 23rd Street to the west, the number of the tract and early photographs suggest that the streets were laid out during the teens and the neighborhood was very sparsely built out during the 1920s. Homes appear to have been clustered towards the western end of the neighborhood.



Aerial view of Sunset Park, c. 1930. Source: Granger Aerial Surveys.

Tract 5217 (1924)

Tract 5217 is one of the earliest subdivisions in this part of Santa Monica. It was subdivided by realtor W.V. Harris, who was simultaneously subdividing Tract 7993 in the Pico neighborhood. Tract 5217 is an irregularly-shaped tract bounded by the south side of Oak Avenue and Ocean Park on the north, Ashland Avenue on the south, 14th Street on the east, and 11th Street on the west.

The neighborhood of single-family residences evolved during periods when demand for housing by workers at nearby Douglas Aircraft was high. The 1940 U.S. Census reveals the area was densely populated and shows the neighborhood was home to many assembly workers (painters, welders, machinists) at Douglas Aircraft. By the time the 1950 Sanborn Maps were issued, most of the parcels had multiple dwellings on them. The network of rear alleyways mapped during subdivision facilitated access to these structures.

Santa Monica Highlands (Tract 7952) (1924)

Santa Monica Highlands/Tract 7952 was subdivided by Los Angeles-based developers Ben C. Sheldon (c.1877-1959) and Hervey M. Porter (c.1870-1938). The irregularly-shaped tract was bordered by Grant Street on the north, Pine Street on the south, 14th Street on the east, and Euclid Street on the west, with the addition of a full block bordered by Grant, Euclid, Pacific, and 11th Streets.

Sheldon was responsible for extensive subdivision in the 1920s and 1930s in Santa Monica, Glendale, and Rancho Park, and was at one time a member of the Oregon State Legislature.¹³⁷ Porter was active in the Los Angeles Realty Board and in the early 1920s he constructed bungalows for sale in Hollywood.¹³⁸ The 50' x 100' lots in Tract 7952 were perfectly suited for small bungalow construction. Advertised amenities included “some of the last choice Hill-site property overlooking the Santa Monica Bay District” and its proximity to Pico Boulevard as a “direct artery.”¹³⁹ The subdivision attempted to combine the best of the beach with accessibility to Los Angeles via automobile. Sanborn Maps from 1941 show the area was devoid of multi-family residential development prior to the war.

Known as Santa Monica Highlands, this tract should not be confused with a 1913 area of the same name located north of the Santa Monica city limits. Handmade notations indicate that early lot sales were clustered on all four corners of the intersection of 11th Street and Cedar Street. Another cluster of parcels on the north and south sides of Pearl Street near 14th Street were also quickly sold.

¹³⁷ “Ben Sheldon – Early Day Land Developer Dies,” *Los Angeles Times*, June 30, 1959, C6.

¹³⁸ Page B3 Advertisement, *Los Angeles Herald*, February 12, 1921.

¹³⁹ “Display Ad,” *Santa Monica Evening Outlook*, c. 1924.

Tract 7009 (1923), Tract 8052 (1924), Tract 8542 (1924), Tract 8379 (1925)

In response to the population and building booms of the 1920s in Santa Monica and the relocation of the Douglas Aircraft Company plant to the neighborhood, four residential tracts were subdivided between 25th Street and 18th Street south of Ocean Park, which extended all the way to the southern Santa Monica city limits.

Tract 7009, a 70-parcel tract, was subdivided by Roland Casad, a prominent Los Angeles attorney. Tract 8052, owned by a group of prominent Southern California oilmen including J.J. Doyle, Samuel G. Baker, Thomas Donley, and John M. Barteaux was subdivided in 1924 into 182 parcels extending from Ocean Park Boulevard to the city limits where Santa Monica meets the Venice neighborhood of Los Angeles. The largest of these four subdivisions, Tract 8542, had 155 standard parcels.

The Taft Land and Development Company subdivided Tract 8379 into 196 parcels of 50' x 140' lots bounded by Ocean Park on the north, Dewey Street on the south (realized only to Oak Street), 25th Street on the east, and a mid-block property line on the west. Composed of Alfred Z. Taft, Jr. (1889-1941) and Harold O. Taft, the Taft Land and Development Company was the next generation of a real estate and development dynasty that began in Los Angeles in the 1880s.¹⁴⁰ The Tafts were largely responsible for the development of Hollywood and were the namesakes for the Taft Building at the intersection of Hollywood Boulevard and Vine Street.

Sanborn Maps from 1941 show single-family residential development concentrated on Hill Street and further to the south, while Ocean Park Boulevard and Oak Street were almost exclusively multi-family. As shown in aerial photographs from 1947, there were still vacant parcels south of Pier Avenue. These parcels were directly in the takeoff path of planes from adjacent Clover Field. However, the severity of the postwar housing shortage created demand even for these parcels and photos show the area to be built out by 1952.

Tract 8490 (1924)

Another large tract subdivided during the early 1920s was the 204-parcel Tract 8490 (1924). The sub-dividers were listed as Mary N. Staunton and J.R. Owens. Staunton was the wife of William F. Staunton (1862-1920), “one of the most prominent mining engineers in the southwest.”¹⁴¹ J.R. Owens (1894-1947) was a Los Angeles businessman and millionaire. Owens had been the Vice President/General Manager and was heir to the Libby Owens Sheet Glass Company, and Owens Bottle Company, of Toledo, Ohio. The tract was bordered by Pico Boulevard on the north, Pearl Street on the south, the west side of 27th Street on the east, and the east side of 24th Street on the west. Tract 8490 was entirely built

¹⁴⁰ “Display Ad 188,” *Los Angeles Times*, January 1, 1921, V128.

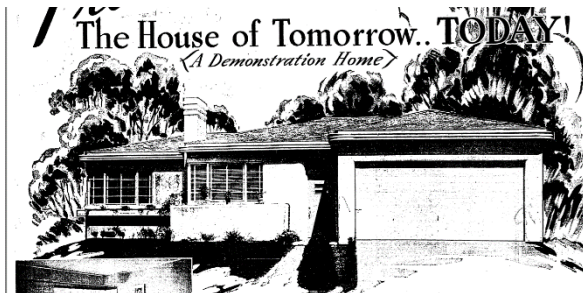
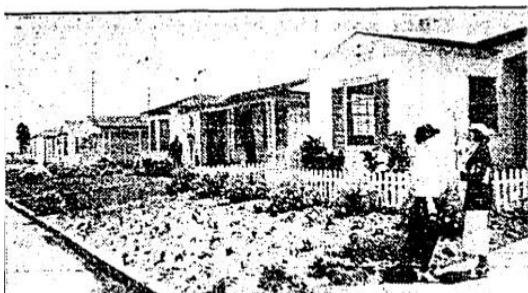
¹⁴¹ “Mining Engineer Buys Wilshire Residence,” *Los Angeles Herald*, September 7, 1912.

out with single-family homes, with only four empty parcels shown on Sanborn Maps from 1941. In 1939, the Stauntons subdivided additional land in Santa Monica with Tract 11523, a small 22-parcel neighborhood north of Ocean Park Boulevard near Cloverfield Boulevard on the west and Pearl Street on the north.

Sunset Park (1936)

The subdivision from which this entire planning district has taken its name, Sunset Park, was an area of land purchased for \$150,000 from the Burkhard Investment Company in 1936 by noted real estate developer Louis M. Halper (1895-1967)¹⁴² of Halper-Robbin Corporation.¹⁴³ A \$500,000 home building project like Sunset Park was virtually unheard of during the Great Depression—this one largely fueled by demand from workers at the Douglas Aircraft plant less than a mile east of the subdivision.¹⁴⁴ By fall of 1936, 6,000 men were employed at Douglas Aircraft.

Sunset Park is unusual among Santa Monica residential developments in that it is one of the few pre-World War II, large-scale owner/developer subdivisions in the city to follow the postwar development model in which developers built and sold speculative residences, not only land. *Los Angeles Times* ads for Sunset Park touted “Homes built to your order here for as low as \$3,250, including lot.”¹⁴⁵ By June 1936, construction of 100 homes in the tract was underway with the intention to build more than 300 residences. The tract office was located at the southwest corner of Ocean Park Boulevard and 17th Street.¹⁴⁶ Halper-Robbin Corporation was also involved in some of the commercial development directly adjacent to the tract on Ocean Park Boulevard.¹⁴⁷



L: Sunset Park Models, 1936. R: Sunset Park Demonstration Home, 1936. Source for both: *Los Angeles Times*.

¹⁴² Halper was a long-time Los Angeles developer who was President of the Pacific States Realty Improvement Co. in the 1920s. After the war, he went on to be a major residential and commercial developer of 21,000 acres in La Mirada. He was a noted philanthropist affiliated with Cedars Sinai Hospital and other medical causes in his later years.

¹⁴³ Sunset Park is part of Tract 9833, which was subdivided in 1927.

¹⁴⁴ “Building Program at Santa Monica to Expand,” *Los Angeles Times*, Jun 14, 1936, E4.

¹⁴⁵ “Display Ad 53,” *Los Angeles Times*, June 7, 1936, E3.

¹⁴⁶ “Display Ad 4,” *Los Angeles Times*, August 30, 1936, 4.

¹⁴⁷ “Plans for \$23,500 Buildings Complete,” *Los Angeles Times*, June 14, 1936, E4.

In June of 1936, seven model homes in Sunset Park were on display, in various phases of completion. On August 30, 1936 the “House of Tomorrow” demonstration home (1936, Plummer, Wurdeman & Becket) opened to the public; it is believed to be located at 1715 Ashland Avenue (substantially altered).¹⁴⁸ The six-room residence was “dedicated to the requirements of modern living.”¹⁴⁹ Los Angeles-based architects Charles F. Plummer, Walter Wurdeman, and Welton Becket were among the leading visionaries and designers of modern homes during World War II and afterwards.¹⁵⁰ The firm’s design for the Sunset Park “House of Tomorrow” offers a simplistic modern design with horizontal Streamline Moderne roof detailing and steel casement windows. The firm’s iconic Streamline Moderne style Pan Pacific Auditorium (1935, Plummer, Wurdeman & Becket) was designed the year prior.

Based on information contained in the Welton Becket archives, the firm designed approximately 20 houses for parcels in Sunset Park in 1936, most for Halper-Robbin. Examples of Becket-designed houses include 1509 Oak Street, 1515 Oak Street, 1613 Oak Street, 1633 Oak Street, 1643 Oak Street, 1407 Hill Street, 1643 Hill Street, 1655 Hill Street, 1713 Hill Street, 1701 Pier Avenue, 1626 Sunset Street, 1714 Ashland Street, and 1736 Ashland Street.¹⁵¹

Tract 11821 (1941)

Just prior to the onset of World War II, a 38-parcel tract was developed bordered by Pico Boulevard to the north, the south side of Grant Street to the south, 16th Street to the east, and 14th Street to the west (excluding a large parcel at the corner of Pico and 14th). The area was subdivided by noted Los Angeles businessman and stockbroker, Harry M. Eichleberger, Jr. Historic aerial photos show that by 1947 the tract was completely built out.

Tract 12401 (1941)

The Erkenbrecher family (Byron, Helen, Joseph and Ruby) subdivided this 110-parcel tract bounded by Pearl Street to the north, Ocean Park Boulevard to the south, the western side of 18th Street to the east and 17th Street to the west in 1941. To maximize return on investment, the Erkenbrechers subdivided smaller than average parcels with a depth of only 130’. In most communities, building ceased during the war effort; however, Erkenbrecher began building in the southern section of the tract in 1941 and continued building northward

¹⁴⁸ ICF Jones & Stokes, “Final Report.”

¹⁴⁹ “Model Home Opens Soon,” *Los Angeles Times*, August 30, 1936, E8.

¹⁵⁰ Fritz B. Burns famously engaged Plummer, Wurdeman and Becket as designers for his “Postwar House” demonstration house project in 1944.

¹⁵¹ This history is recorded here as part of the story of the development of this tract. However, there is not a significant concentration of these properties that would qualify as a historic district, and the individual residences do not meet registration requirements for designation as an example of a style or type.

in 1942 and 1944. It is currently unclear if the Erkenbrechers constructed all or just some of the modest homes in the tract, most of which are Minimal Traditional in style.

South of Ashland Avenue Tract 12975 (1942), Tract 22497 (1956), and Tract 23049 (1957)

The area south of Ashland Avenue and east of 11th Street was further subdivided in the post-World War II era. The area contains several small tracts (of approximately 10 and 20 parcels) established by individual investors. The area remained largely undeveloped until after the war; before the war it was part of a City-owned landfill, and included a large parcel with transformers owned by Southern California Edison. At the time these postwar subdivisions were created, the City established Marine Park on the site of the former dump and the adjacent Boy Scout Clubhouse.

OCEAN PARK



The land that would become Ocean Park was subdivided in several phases starting in 1875. Originally part of Rancho La Ballona, 861 acres owned by the Machado family were purchased by Nancy A. Lucas (c. 1805-1881) in 1874 and soon subdivided.¹⁵² Her land was located south of present-day Pico Boulevard and fronted the Pacific Ocean.

Concurrent with the platting of the Santa Monica Township in 1875, Ivar A. Weid purchased 50 acres of what would become Ocean Park from Mrs. Lucas. Not long afterwards, Weid subdivided twelve blocks bounded by Pico Boulevard on the north, Strand Street on the south, the west side of 3rd Street on the east, and the Pacific Ocean on the west. Weid advertised parcels in “South Santa Monica, Lots 60’ x150.’ Villa sites purchased by Judges Bicknell and Glassel, Captain Thom, and others.”¹⁵³ Each main block consisted of 18

¹⁵² Nancy A. Lucas was the first Caucasian landowner in the Ocean Park neighborhood. In 1875 Lucas constructed a residence between Strand and Hill, 3rd and 4th Streets at a cost of \$12,000. The property at present-day 237 Beach St. was originally a farmhouse on her property. Ingersoll, *Ingersoll's Century History*.

¹⁵³ Ingersoll, *Ingersoll's Century History*.

parcels with no alleyways. A portion of the remaining Lucas ranch was divided into twenty-acre blocks by one of Nancy Lucas's sons and sold to various parties during the early 1880s. Among the early settlers were Walter H. Wrenn, Nathan Bundy, Thomas Carlise, and Joseph and John Bontty. Ocean Park developed toward the southeast from the South Santa Monica tract. It occurred in two major waves: first, prior to the real estate crash of 1890 and then a renewed boom between 1903 and 1906.

Ocean Park was initially oriented towards the beach, where a series of tourist attractions were constructed starting in the late 19th century. Pleasure piers, amusement parks, bathhouses, tourist accommodations, and recreational facilities have defined the built environment of this community for more than a century, including the 1958 establishment of Pacific Ocean Park.

The modern history of Ocean Park, therefore, is closely tied to its development as a seaside recreation destination. Much of the housing during this initial period of development was deliberately temporary in nature. Residential tracts, subdivided beginning in the mid-1880s, were typically clustered on streets nearest the ocean. The 4th Street hill served as the inland boundary. In the early 20th century, Main Street became the community's primary commercial corridor, and cottages, bungalows, and bungalow courts were constructed as far east as Lincoln Boulevard to house permanent residents and visitors. The proliferation of investment and individual developers in Ocean Park, where sub-dividers could determine the street patterns, resulted in an irregular street pattern for the town. Later planning efforts to create more unity resulted in the renaming of many of the area's streets.

By the 1950s, property values in Ocean Park had declined, and City officials studied potential urban renewal schemes. In 1958, the City Redevelopment Agency established a 33-acre redevelopment area in Ocean Park, bounded by Ocean Park Boulevard on the north, Neilson Way on the east, the Venice city limit on the south, and the State beach parking lots and beach on the west.¹⁵⁴ The district contained over 1,000 buildings spanning approximately seven city blocks including many beach cottages, boarding houses, and apartments. By 1966, all the buildings had been demolished to make way for new development.¹⁵⁵ This resulted in the relocation of 316 families, 502 individuals, and 212 businesses.¹⁵⁶ In the process, Hart, Frazier, and Wadsworth Avenues were partially eliminated – curtailing access for Ocean Park residents and making the seaside more the domain of visitors arriving by automobile.

¹⁵⁴ “Ocean Park Redevelopment Project,” website: <https://oceanpark.wordpress.com/top/ocean-park-redevelopment-project/> (accessed June 2017). The 33-acre site was divided into two redevelopment areas, Project Area 1A, adopted in 1960, and Project Area 1B, adopted in 1961.

¹⁵⁵ City of Santa Monica, *Ocean Park. Final Draft*, 26.

¹⁵⁶ Scott, *A History on the Edge*, 130.

In the 1960s, Ocean Park became an enclave for the local artist community, drawn by inexpensive real estate, the quality of light, and the area's bohemian character.¹⁵⁷ During this period many artists, including Richard Diebenkorn, lived and worked in Ocean Park. "The reason there were so many artists was that rent was cheap...They were living on the edge here. Ocean Park was literally at the edge of the country, but it was also on the edge of Los Angeles, and painters could afford to live here."¹⁵⁸

Following is a discussion of select residential subdivisions in Ocean Park. The narrative discussion is intended to provide a chronological overview of residential development in this area.

NAME	DATE	DEVELOPER	MAP NUMBER ¹⁵⁹
Vawter's Tract	1884	W.D. Vawter	53
Vawter's Ocean View	c. 1886	W.D. Vawter	54
Santa Fe Tract	1887	R.R. Tanner, Thomas A. Lewis, and W.D. Vawter	55
Wave Crest Tract	1887		56
Ocean Spray Tract	1887	H.L. Jones	57
Arcadia	1887		58
Ocean View Tract	1887		[not mapped] ¹⁶⁰
Highland Tract	1887		59
Weid and Haversticks	c. 1887		60
Central Beach Tract	1900	Hart and Fraser	61
Wadsworth and Hollister Tract	1902	Thomas S. Wadsworth, Charles W. Hollister	62
Ocean Wave Tract	1902	Kinney and Dudley	63
Crescent Bay Tract	1902	Kinney and Dudley	64
Stoneham	1903		65

¹⁵⁷ Additional discussion about this aspect of Santa Monica's history is found in the "Artist Communities" theme.

¹⁵⁸ "In 'Ocean Park,' Gentle Portraits of California Light," *Fine Art on Southern California Public Radio*, website: <http://www.npr.org/2012/03/02/147722483/in-ocean-park-gentle-portraits-of-california-light> (accessed June 2017).

¹⁵⁹ Map numbers correspond to Figure 4.

¹⁶⁰ There are written references to the "Ocean View Tract," but no tract map was found. There are several tracts in this area for which only a small number of parcels remain, and sometimes no maps at all were located. References to Ocean View Tract may have meant Vawter's Ocean View Tract, but that has not been confirmed.

NAME	DATE	DEVELOPER	MAP NUMBER ¹⁵⁹
Fountain Glen	1905	Joseph Bentley, B.S. Garrison, and G.M. Jones	66
Ocean Park Terrace	1905	William Wright	67
Hill Crest	1905		68
Vawter's Hill	c. 1900	William D. Vawter	69
Vawter's 4 th Street Tract	1903	William D. Vawter	70
Vawter's Orchard Tract	1904	William D. Vawter	71
Vawter Marine Tract	1906	William D. Vawter	72
Copeland Square	c. 1912		73
Vicente Terrace	c. 1909	Carl F. Schader	74
Seaside Terrace	c. 1911	Carl F. Schader	75
Tract 2562	c. 1911		76
Moss Tract	1918	B.N. Moss	77

Vawter's Tract (1884), Vawter's Ocean View Tract (c.1886), Santa Fe Tract (1887), Wave Crest Tract (1887), Ocean Spray Tract (1887), Arcadia (1887), Ocean View Tract (1887), Highland Tract (1887), Weid and Haversticks (c. 1887)

The Southern California land boom of the 1880s was a significant catalyst in the rapid development of Santa Monica, and numerous residential tracts were established in the city during this period. The earliest subdivision in this area was in 1884, when William D. Vawter purchased 100 acres of the Lucas land located south of Hollister and east of the electric tracks. By 1887, approximately half had been resold at a considerable profit.

William (W.D.) Vawter (c. 1816-1907) came to California in 1875; he was one of the original Indiana colony pioneers who once owned the heart of Pasadena. At various times a newspaper editor, businessman and banker, Vawter established the Santa Monica Street Railway (a horse car system) later sold to the Pacific Electric. He was one of the organizers of the First National Bank of Santa Monica and was a member of the Santa Monica Board of Trustees and postmaster of the city. He was also founder of the Presbyterian church in Santa Monica.

One of the first large tracts that was subdivided was the Santa Fe Tract. The L-shaped tract spanned 53 acres, and was generally bounded by Hill Street on the north, Dewey Street on the south, 6th Street on the east, and 2nd Street on the west. The subdivision consisted of over 230 standard 50' x 150' parcels, which sold at auction in 1887 for as much as \$725.

Subdividers R.R. Tanner, Thomas A. Lewis, and W.D. Vawter all built houses here in 1887.¹⁶¹ Originally, the “sidewalks” included planks laid directly across the sand.

The next subdivision in this area was the large Wave Crest Tract, subdivided in 1887 and bounded by Pico Boulevard on the north, the south side of Bay Avenue on the south, Lincoln Boulevard on the east, and 4th Street on the west. That same year, H.L. Jones subdivided the Ocean Spray Tract into 120 lots. The tract was bounded by the Wave Crest Tract to the north, Strand Street to the south, Beverly Avenue to the east, and 4th Street to the west. Advertisements lauded the Ocean Spray Tract as “the Nob Hill of Santa Monica.” Amenities included the natural views to the mountains and ocean from the hilltop location and proximity to Santa Monica.¹⁶² The Ocean Spray Tract also boasted cement sidewalks and water piped to every lot. By 1896, a new effort to remarket the tract was made, and 88 lots and 2 improved parcels with cottages were sold with much fanfare.¹⁶³ In 1888 the area to the east was offered as the Arcadia Tract, bordered by the Wave Crest Tract on the north, Kensington Street to the south, Lincoln Boulevard to the east, and Beverly Avenue on the west.



L: Hill Street, South Santa Monica, c. 1890. R: Surf Street, South Santa Monica, c. 1890. Source for both: California State Library.

Vawter re-entered the real estate scene with the c.1886 re-subdivision of his land into Vawter’s Ocean View Tract near 3rd Street and Hill. Ivar A. Weid acted similarly in 1887 with a re-subdivision of his South Santa Monica Tract. That same year, the Highland Tract was established, bordered by the Ocean Spray Tract on the north, Ocean Park Boulevard on the south, Lincoln Boulevard on the east, and 4th Street on the west. In 1889, Abbott Kinney (the soon-to-be-founder of Venice) and Francis Ryan subdivided seven acres into 25’ x 100’ beach lots. Despite all the land speculation, by the end of the 1880s, “South Santa Monica” as it was still known was “...a rural community with scattered residences and dusty roads.”¹⁶⁴

¹⁶¹ Ingersoll, *Ingersoll’s Century History*.

¹⁶² “Display Ad 11,” *Los Angeles Times*, August 21, 1887, I4.

¹⁶³ “Santa Monica, A Hotel Clerk’s Fall” *Los Angeles Times*, July 12, 1896, 29.

¹⁶⁴ Ingersoll, *Ingersoll’s Century History*.

By 1901, Ocean Park had some 200 cottages and a post office. The cottages ranged from one- to two-room temporary structures meant to last a season or two, to small cottages and bungalows. As discussed in previous historic resource surveys of the area, the majority of residential development was “initially oriented toward the beach where a series of piers and other tourist attractions were erected.”¹⁶⁵ Although residential tracts were subdivided throughout South Santa Monica/Ocean Park, construction tended to cluster on streets nearest the ocean. By 1918, Sanborn Maps show Ashland, Raymond, Hill, Navy, and Ozone were completely built out.

William D. Vawter’s two sons, E.J. Vawter (1848-1914) and William S. Vawter (1845-1917) were instrumental in the residential, commercial, and infrastructural development of Ocean Park and other areas of Santa Monica.

Central Beach Tract (1900), Wadsworth and Hollister Tract (1902), Crescent Bay Tract (1902), Stoneham (1903), Fountain Glen Tracts (1905), Ocean Park Terrace (1905), Hill Crest Tract (1905)



133 Hart Avenue, 1925. Source: USC Digital Library.

In 1900 the Central Beach Tract, which includes streets named for the developers Hart and Fraser of Los Angeles, included 185 lots. It spanned the area from Hart Avenue on the north to Grand Avenue on the south between the beach and the railroad tracks (present-day Nielson Way). To keep land values high, restrictions were placed on the parcels: cottages erected there had to cost more than \$1,000. Lots sold quickly and by September of 1900, three cottages had been built.¹⁶⁶ By May of 1901, all the lots in the tract

had sold, and scores of local buyers were building summer/vacation cottages in the tract.¹⁶⁷ By December 1902, the *Los Angeles Times* reported 100 cottages had been erected there.¹⁶⁸ A rare extant example of one of these Central Beach Tract cottages can be seen at 133 Hart Avenue.

By the turn of the 20th century, real estate in Ocean Park was once again in demand. Kinney and Dudley opened the adjacent Ocean Wave Tract and Crescent Bay Tract to the south and sold them out in less than a month. The parcels were extremely small, with only 20-foot wide frontages. In 1902, Dudley sold his interests in the area along the beach from Fraser to

¹⁶⁵ City of Santa Monica, *Historic Resources Inventory, Phase III. Final Report*, prepared by Leslie Heumann and Associates, 1994, 13-14.

¹⁶⁶ “Santa Monica Prosperity,” *Los Angeles Times*, September 4, 1900, I13.

¹⁶⁷ “News of Ocean Park,” *Los Angeles Times*, May 1, 1901, A5.

¹⁶⁸ “House and Lot,” *Los Angeles Times*, December 7, 1902, A1.

Horizon Avenue. The sale resulted in an important change: what had previously been leased lots were now required to be purchased or vacated. The hope was to eliminate the “cheap beach cottages” located there in favor of more substantial buildings. In many cases the existing cottages from the area were moved to other parcels, mostly in the hill streets.¹⁶⁹ Individuals eager to improve the property often turned to kit homes for speedy results. By 1903, Ocean Park residences were transitioning from ramshackle beach cottage to permanent suburban homes. Examples included a ten-room house for J.M. Davies at 4th and Hill Streets, a home for Thomas Fitzgerald at Hart and Front Streets, Frank Wiggins’ house at 49 Thornton Street and W.T. Gibbon’s residence at 303 Ocean Front.

In 1902, Thomas S. Wadsworth (c. 1853-1930) and Charles W. Hollister (c. 1858-c.1935)¹⁷⁰ purchased the north half of the Central Beach Tract and subdivided the Wadsworth and Hollister Tract, bordered by the north side of Hollister Avenue on the north, the Central Beach Tract on the south, the Pacific Electric tracks (present-day Neilson Way) on the east and the ocean to the west. Wadsworth was a noted real estate man who figured prominently in the sale of Hollywood property during the 1920s and 1930s. C.W. Hollister was best known as the pastor of the Church of the Good Shepherd in Santa Monica. The tract consisted of 90 narrow lots of 30’ x 120’, suitable for beach cottages or small bungalows. According to classified ads of the day, Wadsworth engaged in the speculative building of cottages and two-story homes there for resale.

The first decade of the 20th century also witnessed the subdivision of the southeastern part of Ocean Park with the Stoneham Tract, Ocean Park Terrace, Fountain Glen, and Copeland Square. The Stoneham Tract, subdivided in 1903, included properties on both sides of Raymond Avenue. Two years later, the adjacent Ocean Park Terrace Tract was subdivided by William Wright into 172 parcels bordered by Hill Street on the north, Pier Avenue on the south, Lincoln Boulevard on the east, and Highland Avenue on the west. Neighboring Fountain Glen was subdivided in three phases, with the whole subdivision bordered by Pier Avenue on the north, the city limits on the south, Lincoln Boulevard on the east, and Highland Avenue on the west. The sub-dividers were builder Joseph Bentley and his partners B.S. Garrison and G.M. Jones. A flurry of building activity in the Fountain Glen tract was observed in 1910, when two dozen small bungalows were built in 1910 and plans for 50 more were announced.¹⁷¹ In total, the three phases of small 25’ x 80’ and 25’ x 120’ parcels accounted for approximately 240 lots in this part of Ocean Park.

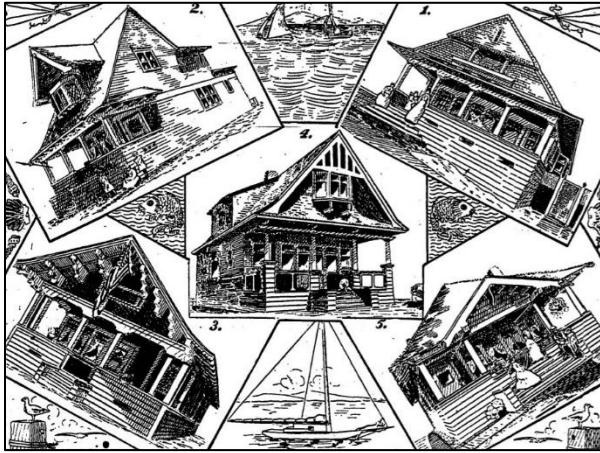
At the turn of the century, the popularity of seaside cottages in Ocean Park was undeniable. Such cottages were between \$1,200 and \$2,000, and typically ranged from five to eight

¹⁶⁹ Ingersoll, *Ingersoll’s Century History*.

¹⁷⁰ Estimated, as Hollister does not appear in the 1910 Census.

¹⁷¹ “Busy Builders,” *Los Angeles Times*, July 21, 1910, I110.

rooms. A cluster of such Queen Anne-style cottages by architect C.H. Russell was featured in the *Los Angeles Times* in 1901.¹⁷²



Seaside cottages, 1901.
Source: *Los Angeles Times*.

Vawter's Hill Tract (c. 1900), Vawter's 4th Street Tract (1903), Vawter's Orchard Tract (1904), Vawter Marine Tract (1906)

After the turn of the 20th century, local real estate developer William D. Vawter and his family continued their activities in Ocean Park.¹⁷³ Not only did they continue to re-subdivide portions of the Vawter Tract, but they acquired portions of other tracts for development. These early 20th century efforts were concentrated in these tracts, all relatively small subdivisions of 40-60 standard-sized parcels.

Copeland Square (c. 1912)

Little is currently known about the developers of this small subdivision.¹⁷⁴ In 1912 and 1913, lots for sale in Copeland Square were offered at a cost of \$500 each, and the *Los Angeles Times* reported six new houses started in the area in January of that same year.

Residential development in Ocean Park continued at a steady pace into the late 1930s. By the close of the teens, a substantial part of Ocean Park had been improved. The 1920s and 1930s witnessed nearly a complete build out of the area.¹⁷⁵ By 1940, the area included Spanish Colonial Revival and Modern style homes. Infill development after the war was primarily devoted to multi-family residential projects.

¹⁷² "Doings of Builders and Architects," *Los Angeles Times*, September 22, 1901, A1.

¹⁷³ Although these maps are only partly legible, it appears that Vawter's son, William S. Vawter, was actively participating in the family business by subdividing the 1903, 1904, and 1906 tracts. Upon his father's passing in 1907, William S. Vawter carried on the family business.

¹⁷⁴ Tract maps for this tract are unavailable.

¹⁷⁵ City of Santa Monica, *Phase III*, 14.

Vicente Terrace (c. 1909), Seaside Terrace (c.1911) and Tract 2562 (c. 1911)

In 1909, former Santa Monica resident Carl F. Schader (1887-1934) returned to the city to develop real estate. Sensing the site of the former Arcadia Hotel would be a good investment, he purchased beachfront property bounded by the south side of Seaside Terrace to the north, Pico Boulevard to the south, Ocean Avenue to the east, and the Pacific Ocean to the west. Here he intended to “remake Santa Monica” with two subdivisions: Vicente Terrace and Seaside Terrace. The intent was a mixed-use residential and resort area that would make Santa Monica “the Atlantic City of the West.”¹⁷⁶ The new subdivisions would ultimately be directly adjacent to Looft’s Pleasure Pier.

Vicente Terrace included 44 parcels; Seaside Terrace 61 parcels; and Tract 2562 113 parcels. Many of the oceanfront lots were held for hotel and apartment development, while many of the parcels east of Appian Way housed single-family residences. Notably, the ads for Vicente Terrace acknowledge the presence of the automobile where “every lot is 100 feet deep to a fine concrete paved auto way in the rear.”¹⁷⁷ By June 1911, a number of large apartment houses, hotels, and Schader’s impressive residence were complete in Seaside Terrace.¹⁷⁸ A review of the Sanborn Maps for these subdivisions indicates that many parcels were still undeveloped by 1918, but that the area contained a significant number of apartment houses. Schader’s own Mediterranean Revival-style villa was one of the first homes to be built at 1647 Ocean Front. Newspaper accounts from 1911 also mention the erection of “an attractive Swiss Chalet bungalow,” for Mrs. Marie Isaacs on Ocean Front Promenade.¹⁷⁹

¹⁷⁶ “Beach Hotels in Big Demand,” *Los Angeles Times*, February 26, 1911, V19.

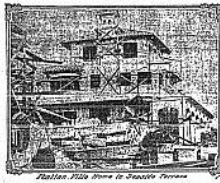
¹⁷⁷ “Display Ad 204,” *Los Angeles Times*, June 18, 1911, V13.

¹⁷⁸ Display Ad 204,” *Los Angeles Times*.

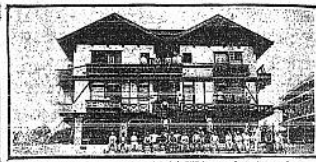
¹⁷⁹ “Santa Monica’s Advance Due to Earnest Boosting of Live Men,” *Los Angeles Times*, July 2, 1911, V15.

SANTA MONICA TERRACES

SHOW GREAT BUILDING ACTIVITY



Seaside Terrace in Santa Monica



Vicente Terrace Apartment Hotel, 2011 to 1911, for business under management of Mrs. Frank L. Clark of Santa Monica, California July 4

"Seaside Terrace" and "Vicente Terrace"

"Seaside Terrace" is the only place where you can build your home in front on top of the big hill overlooking beautiful Santa Monica Bay with its rugged cliffs of Pacific shore land. Most superb marine view in the world. Recently, there is not another opportunity to get a home in front on the hill. Santa Monica City owns all front hill south of "Seaside Terrace" and there is no more south of "Vicente Terrace."

Climate! Most equable climate 165 days in the year. Pacific Ocean with its Japan current keeps the atmosphere, making it cooler in summer and warmer in winter. It is better in winter and warmer in summer than in any other temperature. Only those who live within 165 feet of the ocean can have this climate.

No Dirt Nor Dust. As soon as present building settles, there is no dirt nor dust. From the ocean the climate is different. No dirt nor dust. As soon as present building settles, there is no dirt nor dust. From the ocean the climate is different.

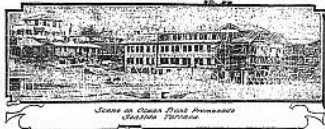
Only Pure Air. That great giver of health "OZONE" is pure and sweet, which is pure and large. It is not pure air as other temperatures between your house and the water. Think of it, no impure air to breathe. But SEASIDE TERRACE is the place for your family. There are only a few of these lots, but you can never get another.

Our First Offer We have several acres of "Vicente Terrace." This is our first announcement of this beautiful property. This Seaside Terrace is over 1000 feet and appears in concrete ground. "VICENTE TERRACE" is laid out on a grand slope down "Seaside Terrace," mountainside, overlooking on Ocean Avenue and across of the hill as well as down on Ocean Front Promenade. This is last large piece of vacant property to be subdivided between "Seaside and Vicente."

Ocean Avenue This beautiful avenue 100 feet wide with Pacific and Ocean Front, to South with Ocean Park, Venice and Del Rey.

Fremont Avenue This new 100-foot wide road made 80 feet wide from Ocean Front. This is our last offer. "VICENTE TERRACE" is laid out on a grand slope down "Seaside Terrace," mountainside, overlooking on Ocean Avenue and across of the hill as well as down on Ocean Front Promenade. This is last large piece of vacant property to be subdivided between "Seaside and Vicente."

Large Size Lots and Lowest Prices On Ocean Front are 100 feet deep with two houses, one being on Arden Way. Every corner lot has two lots. On Vicente Terrace, which is 100 feet wide, there is 100 feet deep on the ocean side and 100 feet deep on the land side. Small lots in 100 feet deep, some are 100 feet deep. We offer first of these lots at 100 feet deep, some are 100 feet deep. Only way to judge real estate value is by comparison. Come and see our property and get our prices and then compare with anything you can find between Venice and San Juan between Venice and San Juan. You Be the Judge.



Seaside Terrace in Santa Monica



Vicente Terrace in Santa Monica

For a Home, an Investment, or Quick Profits "Seaside Terrace" and "Vicente Terrace" Are Places to Buy Now. Telephones, Main 256, Home 1541. Office Open Sundays

SCHADER'S REALTY BROKERS

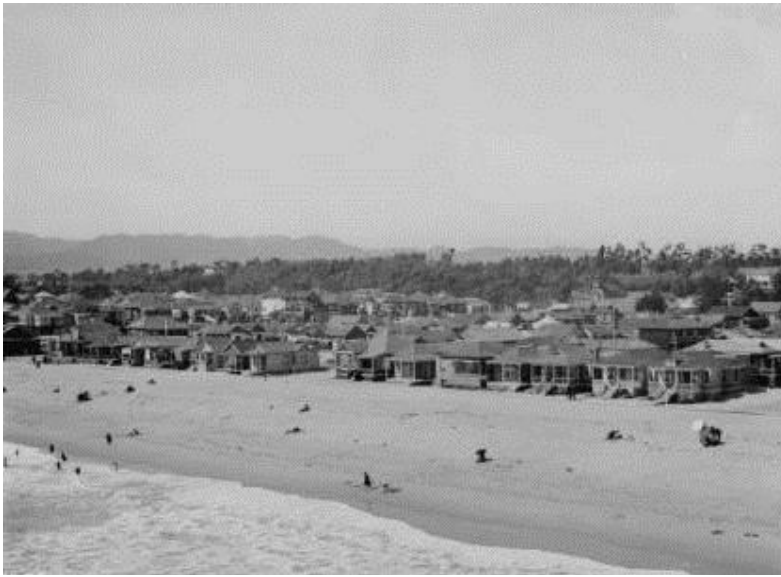
Yellow and Black Office, Corner Ocean Front Promenade and Fremont Avenue
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Advertisement for Seaside and Vicente Terraces, 1911. Source: *Los Angeles Times*.

Charles F. Schader, who in 1911 was called the "Father of Modern Santa Monica" by the *Los Angeles Times*, came to Los Angeles from Arkansas in 1887. He served as the civil engineer for several early improvements in Santa Monica. After a brief turn at real estate in 1891, he left to pursue an interest in desert mining, at which he was extremely successful. In 1909, he returned to Santa Monica and re-engaged in real estate. He also brokered the sale of Rancho Palos Verdes and subdivided towns in the Imperial Valley and Arizona. His son, Carl F. Schader, worked closely with him in his realty business. The elder Schader also incorporated the Merchants' National Bank of Santa Monica, organized the Pioneer Mines Syndicate and the Desert Power and Light Company of Kingman, Arizona. He died in a car accident returning from Phoenix in 1934, at the age of 63.

Moss Tract (1918)

In an attempt to capitalize on the success of Seaside and Vicente Terrace, developer B.N. Moss established the Moss Tract in 1918. Bordered by Colorado Avenue to the north, Seaside Terrace to the south, Ocean Avenue to the east, and the ocean to the south, it consisted of 35 parcels, each just 25' wide. Another former civil engineer, Moss was also treasurer of the Valley Alfalfa Land Company of Los Angeles, and owned an orange grove in Glendora and a stock and dairy ranch in Tulare. Like the Moss Tract, the beachfront north of the pier was also developed for small beach cottages. That area is now occupied by parking lots for the Santa Monica pier.



Beach cottages located north of the Santa Monica Pier, c. 1900. Source: USC Digital Library.

As in other neighborhoods, additions and infill construction continued during the post-World War II period. Notably, Ocean Park is home to Santa Monica's only known work by Viennese modernist Rudolph Schindler in the remodel of the Esther McCoy/Berkeley Tobey Residence (1953, Rudolph Schindler) at 2434 Beverly Avenue.¹⁸⁰

¹⁸⁰ Correspondence between Esther McCoy and her husband Berkeley Tobey from the Esther McCoy Papers at the Smithsonian Institution, along with the building permit, verify that Schindler was engaged in a remodel of this residence in 1953.

GOLD COAST AND SUNSET BEACH¹⁸¹



Postcard of the Gold Coast. Source: USC Digital Library.

The area known as the “Gold Coast” in Santa Monica is located along the Pacific Coast Highway (formerly Palisades Beach Road). Jagged palisades form a backdrop to the east of the buildings on the opposite side of the highway. The beach and Pacific Ocean extend out to the west. Although the area was later developed with exclusive residences and beach clubs catering to the Hollywood elite, early photographs of the strip of beach beneath the Palisades and north of the Arcadia Hotel show that the earliest structures were a series of tents and beach shacks.

Sunset Beach Tract (1900)

The area was originally subdivided as the Sunset Beach Tract in 1900 by E.P. Clark and R.C. Gillis. It comprised 44 extremely narrow parcels (30' x 190') along Palisades Beach Road from just south of Santa Monica Boulevard (formerly Oregon Avenue) and Arizona Avenue.¹⁸²

Robert Conran “R.C.” Gillis (1863-1947) was president of the Santa Monica Land and Water Company for 50 years, a director of the Pacific Electric system, a City of Santa Monica Trustee in 1896, and onetime owner of the *Santa Monica Evening Outlook*.¹⁸³ Eli P. Clark

¹⁸¹ The area known as the “Gold Coast” does not correspond to the one of LUCE neighborhoods, and therefore is included as its own section. It corresponds to Map #78 in Figure 4.

¹⁸² Present-day lots are considerably shallower than the original proportions due to the widening of Palisades Beach Road for the Pacific Coast Highway.

¹⁸³ “Santa Monica Area Pioneer Developer R.C. Gillis Dies,” *Los Angeles Times*, May 20, 1947, A1.

(1847-1931) was a financier and President of the Los Angeles Pacific Railway System. He was responsible for the electrification of the Los Angeles Railway System in 1891.

In July of 1921, parcels were promoted aggressively for single-family or multi-family residential development. Marketing materials noted the tract as a “comfortable summer home at the beach where mother and children can be every day in the summer and father can be with them every night and on weekends.” Initially the small lot sizes lent themselves to the construction of modest beach cottages.¹⁸⁴

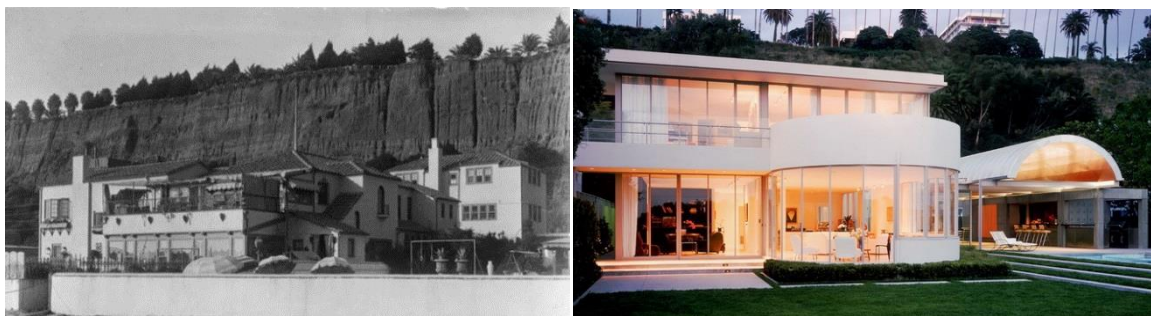


View of Palisades Beach Road, c. 1980s. Source Santa Monica Public Library.

During the 1920s and 1930s, almost the entire strip of beach front property extending northward to the city boundary along Palisades Beach Road (which would become the Pacific Coast Highway) became famous not only for its high-priced real estate (at the height of the boom days it reached a peak of \$20,000 per oceanfront linear foot), but also for its famous residents and architecturally significant homes in a variety of period revival styles.¹⁸⁵ As advertised, many of the homes along Palisades Beach Road were not primary residences but instead getaway spots for Hollywood luminaries. The homes were larger in scale, two- to three-stories in height, and capitalized on the ocean front views afforded by their location.

¹⁸⁴ “Display Ad 7,” *Los Angeles Times*, August 5, 1921, I3.

¹⁸⁵ Basten, *Santa Monica Bay*, 162.



L: Jesse Lasky Beach House, 1928. Source: Water and Power Associates. R: Albert Lewin Beach House. Source: trianglemodernisthouses.com.

Several early homes along the stretch were associated with land developers in Santa Monica including R.P. Sherman, Tom Bundy, and C.L. and F.E. Bundy.¹⁸⁶ One of the first Hollywood couples to own a home in the area was Douglas Fairbanks and his wife Mary Pickford, who moved to a residence at 704-705 Palisades Beach Road (altered). Wallace Neff remodeled the property and may have been involved with the original design.¹⁸⁷ Other movie folk followed: studio head Louis B. Mayer (1926, H. Libbert) at 625 Palisades Beach Road, Joseph Schenck, and Norma and Constance Talmadge (1928, John Byers) at 1020 Palisades Beach Road.¹⁸⁸ Samuel Goldwyn also built a residence (1941, Walker & Eisen) at 602 Palisades Beach Road, just to the north of fellow film mogul Jesse L. Lasky. In 1937, Darryl and Virginia Zanuck built a home at 546 Palisades Beach Road (1937, Wallace Neff).

In 1938, producer/director Albert Lewin commissioned Richard Neutra to design their home at 512-514 Palisades Beach Road. To the north, at 506 Palisades Beach Road, is the home built for studio executive Harry Warner in 1936 that was later occupied by screenwriter, playwright, and author Anita Loos. In addition to members of the entertainment industry, wealthy businessmen built or occupied homes along the Gold Coast. J. Paul Getty occupied one of the homes for a period, and insurance executive Cecil Frankel lived at 643 Palisades Beach Road (1924, Butler Bros.).

¹⁸⁶ "Owners Ask Pavement," *Los Angeles Times*, March 16, 1927, A10.

¹⁸⁷ Historic Resources Group, "Marion Davies Estate, Historic Structure Report," January 2005, 15.

¹⁸⁸ "Owners Ask Pavement," *Los Angeles Times*.



Marion Davies Beach House,
415 Palisades Road. Source:
Water and Power Associates.

Further north along the coast, William Randolph Hearst built a 118-room beach house and pool for his mistress, film star Marion Davies, at 415 Palisades Beach Road (1928, Julia Morgan). Morgan also designed and built a guesthouse for Davies' mother on the property. In 1945, Davies sold the property and it became a hotel called Ocean House, then subsequently the Sand and Sea Club. Although the main house was razed, the guesthouse is listed in the National Register of Historic Places and is City of Santa Monica Landmark #16. It was recently rehabilitated as part of the Annenberg Community Beach House.

Properties along the Gold Coast often sold to other celebrities. During the 1930s, Norma Talmadge sold her house to Cary Grant and Randolph Scott, who subsequently held title to the house in one form or another until 1946, when Scott sold it to actor Brian Aherne.¹⁸⁹ In the 1960s, the former Louis B. Mayer Residence was purchased by actor Peter Lawford.

After the construction of the breakwater in 1933, the beaches along Palisades Beach Road were widened and the properties became less private. That, combined with many celebrities choosing to move north to Malibu, caused the Gold Coast to lose its allure as an exclusive entertainment industry enclave. During the 1970s, many of the homes along the Gold Coast were replaced with condominium projects.

¹⁸⁹ "Actor Puts Chateau Up for Lease," *Los Angeles Times*, March 10, 1974, G11.

SINGLE-FAMILY RESIDENTIAL DEVELOPMENT: ELIGIBILITY

PROPERTY TYPES

- Single-family Residence
- Tract Feature/Amenity (including street trees or other significant landscape features, street lights)
- Historic District/Conservation District

REGISTRATION REQUIREMENTS

Single-family residential properties and historic districts are evaluated for potential historic designation based on the patterns of development identified in this theme. Residential development in Santa Monica reflects citywide trends, as well as patterns specific to each neighborhood. Residential development reflects the growth of the city from the modest, somewhat impermanent seasonal beach bungalows reflecting Santa Monica's early history as a recreational destination to more substantive permanent residences as railway and automobile access made year around living more feasible. A growing economic base at Douglas Aircraft created steady demand for housing and Santa Monica effectively became a company town for the burgeoning aircraft industry between the mid-1920s and the 1950s. By the 1960s, residential development in Santa Monica became dominated by the construction of multi-family residences throughout the city, which is discussed in a separate theme.

Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include early residential properties that may have been altered, or good examples of residential types or styles that reflect an important facet of the city's history but do not rise to the level of landmark status. Similarly, geographically contiguous groups of properties that do not retain sufficient integrity for designation as historic districts, but which retain important planning features or other characteristics, are identified as conservation districts so that their unifying characteristics can be considered in the planning process for future development.

Single-family residences that are significant for their architectural merit, or for a specific association with an ethnic, social, or cultural group are evaluated under separate themes.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1; Structure of Merit b1 ¹⁹⁰	Individual properties or historic districts that are eligible under this theme may be significant: • As the site of an important event in history. • For exemplifying an important trend or pattern of development. In general, properties significant under this criterion will primarily be eligible as contributors to historic districts. • As a rare or remnant example of Early Residential Development. This includes remnant beach cottages reflecting the city's association with beach tourism; rare, remaining examples of some of the city's earliest residential neighborhoods, or neighborhoods like Pico that were devastated by later development. • As an excellent example of residential development with a	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).¹⁹¹ A residential property eligible this criterion should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. Individually eligible examples identified in the survey typically retain	To be eligible under this criterion, a property must: • have a proven association with an event important in history; or • represent an important pattern or trend in residential development from a specific period or facet of Santa Monica residential development; and • display most of the character-defining features of the property type or style; and • retain the essential aspects of historic integrity.

¹⁹⁰ Eligibility criteria are listed in the standard format National Register/California Register/Local.

¹⁹¹ *National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	specific association with 1920s and 1930s growth, including continued importance of beach tourism, and development associated with the aviation industry. As an excellent example of post-World War II residential development, representing a specific association with postwar growth in the city. This includes residential development associated with the aerospace or other industries, or an important residential development or developer.	all or most of their original windows, particularly on the primary façade, original wall cladding, and do not have additions that are visible from the public right-of-way or obscure important historic features.	
A/1/1	A collection of residences that are linked geographically may be eligible as a historic district. Eligible districts may span several periods of development, and may be significant under additional contexts and themes. District boundaries may represent original tract boundaries, or they may comprise several adjacent tracts, or a portion of a tract or	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings, such as replacement roof	To be eligible under this criterion, a historic district must: - retain a significant concentration of the contributors dating from the period of significance; - reflect planning and design principles from the period; - display most of the character-defining features of a residential subdivision, including the

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	neighborhood. The district must be unified aesthetically by plan, physical development, and architectural quality. Tract features, including street lights, landscaping, parkland, and other amenities may contribute to the significance of the district.	materials, replacement garage doors, and replacement of windows within original openings may be acceptable as long as the district as a whole continues to convey its significance. Major alterations such as substantial additions that are visible from the public right-of-way or alter the original roofline would not be acceptable. Original tract features may also be contributing features to the historic district under this theme.	original layout, street plan, and other planning features; and • retain the essential aspects of historic integrity.
B/2/3	• For an association with a significant person. Significant persons within this theme include Santa Monica pioneers or people who played a significant role in the development of the city; or people who made significant contributions to a demonstrably important profession, including the aviation, aerospace, or entertainment industries. Residences that are significant	A residential property significant under Criterion B/2/3 should retain integrity of location, design, feeling, and association, at a minimum, in order to convey the historic association with a significant person.	To be eligible under this criterion, a property must: • have a proven association with the productive period of a person important to local, state, or national history; and • display most of the character-defining features of the property type or style; and • retain the essential aspects of historic integrity.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	for an association with an ethnic, social, or cultural group are evaluated under separate themes. Properties eligible under this criterion are typically those associated with a person's productive life, reflecting the time period when he or she achieved significance.		

THEME: MULTI-FAMILY RESIDENTIAL DEVELOPMENT (1899-1977)

INTRODUCTION

This theme addresses multi-family residential development dating from 1899 through approximately 1977. The dates represent the earliest known multi-family residential development in the city, through the period ending approximately 40 years in the past. Santa Monica has a rich collection multi-family residential building types of the 20th century. Its cache of Craftsman and Spanish Colonial Revival bungalow courts, large number of Streamline Moderne-style apartments at all scales, and small garden apartment projects from the 1930s and 1940s give the city a distinctive feeling. Additionally, Santa Monica is home to a significant concentration of Dingbat apartments, excellent examples of Mid-century Modern courtyard apartments, high-rise developments, and Late Modern townhomes. Consistently high levels of demand and rising property values over the years encouraged developers to design and build the best multi-family housing that the market could bear. The proliferation of multi-family residential development is imbedded deeply into the core of Santa Monica's identity as a community of renters.

This section begins with a brief overview of the significant multi-family development patterns in the city. In order to be consistent with the organizational framework of the single-family residential development theme, the overview is followed by a discussion of multi-family residential development within each neighborhood as identified in the Land Use & Circulation Element (LUCE, 2010). This organizational framework supports current planning efforts in the city, allows the historic context statement to explore citywide development patterns along with the specific local history and character unique to each neighborhood; this means that the discussion is relatively brief for those areas of the city that do not contain a significant amount of multi-family residential development, or for those areas where multi-family residences were primarily constructed as infill development.

OVERVIEW

During the late 19th and early 20th centuries, Santa Monica was primarily composed of single-family residences. Large hotels, such as the Arcadia Hotel, often rented rooms for extended periods of time during the summer season, but true long-term multi-family housing was quite rare. A review of the 1888 Sanborn Maps for the city indicate that a few parcels did contain two or more small, free-standing cottages. Early city directory research supports this finding, as no apartment buildings are listed in the 1899 directory and only one, the Kensington Apartments on S. Ocean Avenue, is listed in the 1907 directory. By 1909, however, six official apartment buildings are listed in Santa Monica and the number

increased significantly during the teens.¹⁹² By 1912 there are 114 apartment buildings listed in the city proper and in Ocean Park.

In the 1920s, there was a building boom in Santa Monica, which coincided with a rapid influx of blue- and white-collar retirees and widows to the city.¹⁹³ To satisfy the increased demand, multi-family residential buildings proliferated in Santa Monica. These ranged from apartment/bungalow courts, duplexes and fourplexes, to large apartment buildings, and were primarily located in the neighborhoods east of Euclid and north of California Avenues that had remained sparsely populated. Stylistically, the buildings ranged from groups of Craftsman kit homes arranged in a courtyard configuration on a parcel, to Spanish Colonial and Mediterranean Revival-style apartment houses. In the mid-1930s, the Streamline Moderne style predominated, and the city is home to many small apartment buildings in this style. Multi-family residences were owned by small mom-and-pop investors to large investment syndicates.¹⁹⁴

Unlike many cities across the country, demand for multi-family residential housing was high in Santa Monica during the Great Depression, the result of rapidly rising enrollment at UCLA. In 1931, there were only three vacancies in 53 units of bungalow courts located between Santa Monica and Wilshire Boulevards.¹⁹⁵

In the years leading up to the United States entry into the war in December 1941, a series of dramatic shifts began. Thousands of people migrated to Southern California from other parts of the country. The rapid influx of Douglas Aircraft and other defense workers exacerbated Southern California's already intense need for housing. In response, the federal government converted newly-built public housing complexes to "defense housing," and constructed additional "war worker" housing complexes. These investments provided temporary relief, but housing was a problem that persisted for many years after the war's end.¹⁹⁶

Like many cities in Southern California, the defense workers of World War II transformed the landscape of Santa Monica. In 1940, the population of Santa Monica was 53,500.¹⁹⁷ During the war, Douglas aircraft had 44,000 people (mostly women) on its payroll at the Santa Monica Cloverfield facility, nearly doubling Santa Monica's population.¹⁹⁸ Unlike other cities, Santa Monica had little open land on which to construct defense worker housing, even

¹⁹² *Santa Monica City Directories*, 1909 and 1914

¹⁹³ ICF Jones & Stokes, "Final Report," 58.

¹⁹⁴ ICF Jones & Stokes, "Final Report," 58.

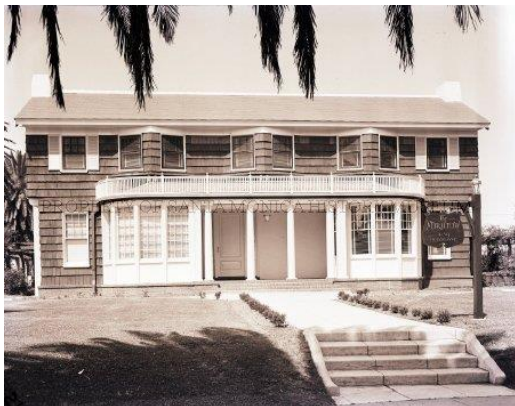
¹⁹⁵ "Shortage of Homes Reported," *Los Angeles Times*, September 13, 1931, D2.

¹⁹⁶ Les Storrs, *Santa Monica Portrait of a City: Yesterday and Today* (Santa Monica, California: Santa Monica Bank, 1974), 38.

¹⁹⁷ California Department of Finance, "Historical Census Populations of Places, Towns and Cities in California, 1850-2000," [http://www.dof.ca.gov/research/demographic/reports/census-surveys/historical 1850-2000/](http://www.dof.ca.gov/research/demographic/reports/census-surveys/historical%201850-2000/).

¹⁹⁸ Basten, *Santa Monica Bay*, 181.

if the money and materials had been available. Instead, density increased in an already built-out city. Leslie S. Storrs, former zoning administrator with the City of Santa Monica, recounts that many people took in boarders and/or subdivided their single-family residences for defense workers out of patriotism in a time of national emergency.¹⁹⁹ In one large home on Georgina Avenue, some 26 renters were accommodated.²⁰⁰ A review of Sanborn Maps indicates that many owners of single-family residences in the city erected small apartment units at the rear of their properties or over their garages.



Henry Weyse/Charles Morris House (Santa Monica City Landmark #22); converted into Maristow Apartments, 409 Ocean Avenue, 1941.

“Santa Monica officialdom did what it had to do,” according to Storrs. “It in effect suspended all zoning regulations and urged that accommodations be created for the workers whether zoning violations resulted or not.”²⁰¹ Variances were also created for wartime industry, under the guise that they were “for the duration of the emergency.”²⁰² As with many reactive measures, the ill-defined nature of the variance (and a housing shortage that persisted well after the war was over) created a density problem in Santa Monica that was to persist for many years. It effectively changed the city composition from owner occupied single-family residences to a city of renters. In 1957, the City of Santa Monica enacted a master plan which “provided for multiple units in traditionally single-family neighborhoods.”²⁰³ By 1950, four out of five Santa Monica residents were renters. By 1960, 69 percent of housing units in Santa Monica were occupied by renters.²⁰⁴ The war not only made a mark on Santa Monica through population increases and the establishment of a substantial industrial base, it changed the city’s mix of single-family and multi-family residential housing forever.

¹⁹⁹ Storrs, *Santa Monica: Portrait of a City*, 38.

²⁰⁰ Storrs, *Santa Monica: Portrait of a City*, 38.

²⁰¹ Storrs, *Santa Monica: Portrait of a City*, 38.

²⁰² Storrs, *Santa Monica: Portrait of a City*, 38.

²⁰³ “Santa Monica 100 Years Old – Looks and Acts Like It, Too,” *Los Angeles Times*, June 29, 1975, WS1.

²⁰⁴ Storrs, *Santa Monica: Portrait of a City*, 38.

Another type of multi-family residential development in Santa Monica was the trailer park, which represented the evolution of prefabricated mobile housing from exclusively tourism uses to affordable permanent housing. Trailer living allowed people to relocate freely to areas where work was offered constructing bridges, highways, and other municipal improvements.²⁰⁵ When their work with the WPA concluded, workers often remained in their trailers because they were unable to secure a stable job or afford a permanent home elsewhere.²⁰⁶ Beginning in 1940, the Division of Housing noted that “a great influx of trailers and trailer camps” were being constructed in areas adjacent to national defense projects.²⁰⁷ During World War II, trailers offered a convenient solution to the problem of housing for wartime factory workers. The greatest demand for house trailers, however, occurred in the years immediately following World War II. The postwar population boom and concurrent housing shortage experienced by returning GIs and their families necessitated affordable homes which could be constructed quickly. Trailers were placed on streets, in driveways, and on vacant lots. The popularity of mobile homes gave rise to the development of “resort parks,” which were often located near vacation destinations and were frequently utilized by retirees as vacation homes. Eleven trailer parks were listed in the Santa Monica City Directory in 1960.²⁰⁸

In addition to the ad-hoc apartments created in the city, Santa Monica became home to a number of small garden apartment complexes. Due to the scarcity of land, large garden apartment complexes like those seen in the San Fernando Valley and other areas of Los Angeles were not feasible. However, two- and three-building versions of the property type were scattered about the city. Drawing upon the site-planning ideas of Clarence S. Stein (1882-1975) and Henry Wright (1890-1978) and their “Radburn Plan,” these apartments emphasized a landscaped backbone over the urban grid. Buildings were typically sited to face green spaces rather than the street. Architect Kenneth Lind received recognition for his designs for garden apartments in Santa Monica in *Architectural Forum*.²⁰⁹

²⁰⁵ Andrew Hurley, “Suburbs on Wheels: A History of American Trailer Parks,” online video, 2007. Posted by “rabbitsunite,” June 9, 2012. https://www.youtube.com/watch?v=3nfYb_SZztg (accessed February 2016).

²⁰⁶ “Suburbs on Wheels.”

²⁰⁷ “California Housing: Report and Recommendations of the State Commission of Housing,” State of California, Department of Industrial Relations, Division of Housing, 1954, 27.

²⁰⁸ “Village Trailer Park, 2930 Colorado Avenue, Santa Monica, California, City Landmark Assessment Report,” prepared for the City of Santa Monica Planning Division by ICF International, November 2011, 8.

²⁰⁹ “Garden Apartments,” *Architectural Forum*, August 1948, v89, 107-114.



Courtyard apartments designed by architect Kenneth Lind. Source: Getty Research Institute.

Large courtyard apartments also began to appear around the city. Although smaller versions of this property type had been present in Santa Monica dating back to the 1920s, these newer postwar versions often featured a central swimming pool in their courtyards.

During the 1950s, economics became the driving force in multi-family residential construction in Santa Monica. Contributing factors to the Santa Monica apartment phenomenon included a national climate of economic incentives that encouraged the construction of multi-family housing. In describing the “apartment boom” of the 1950s and early 1960s, Babcock and Bosselman wrote, “In the present economic and legal climate, incentives are available not only to the landowner, but to the developer, the investor and the lender.”²¹⁰ Between 1941 and 1950, the federal government created “Section 608” which “provided Federal Housing Administration (FHA) insurance for as much as 90% of mortgages on rental housing projects.”²¹¹ The Internal Revenue Code of 1954 “permitted owners to charge off high percentages of the original cost of a new building during the early years of the building’s life,” thereby encouraging new construction.²¹² In the early 1960s, the federal government eased existing restrictions limiting investment in multi-family housing lending among savings and loans.²¹³

These incentives had a profound effect on the pattern of urban infill development in Santa Monica. Civic leaders encouraged these changes. The 1953 Santa Monica *Community Book* states, “In many areas, old residences must be torn down to make way for hotels and

²¹⁰ Richard F. Babcock and Fred P. Bosselman, “Suburban Zoning and the Apartment Boom,” *University of Pennsylvania Law Review*, 111, No. 8, June 1963, 1052.

²¹¹ “Housing: the Loan Scandals,” *Time*, April 26, 1954.

²¹² Babcock and Bosselman, “Suburban Zoning and the Apartment Boom,” 1054.

²¹³ Babcock and Bosselman, “Suburban Zoning and the Apartment Boom,” 1056.

apartments, for Santa Monica cannot expand horizontally.”²¹⁴ But the effects received mixed reviews. As City Zoning Administrator Leslie S. Storrs writes:

Builders rushed to erect ‘608’ apartments...Unfortunately buildings designed to conform to the requirements of this section were very much alike. Typically, they were two stories in height, of frame and stucco construction, covered more than 72% of the total lot area and barely met the hopelessly inadequate requirements of the then-effective zoning ordinance in the matter off-street parking.²¹⁵

In the 1967-68 fiscal year, the City Building Department issued 1,388 permits for multi-family residential buildings and only 10 permits for single-family residences.²¹⁶

In sum, these factors contributed to the large quantity of vernacular modern apartment houses constructed in Santa Monica around mid-century, and were contributors to the pervasiveness of the “dingbat” or “stucco box” typology within the city. James Black and Thurman Grant, contributing authors to *Dingbat 2.0: The Iconic Los Angeles Apartment as Projection of a Metropolis*, laud Santa Monica as one of only three Los Angeles area neighborhoods that offer “Quintessential examples of the environments created by dingbats throughout Los Angeles in the 1950s and 1960s.”²¹⁷ Relative to other cities with a proliferation of dingbat apartments, Santa Monica is noted for its number of “hunchbat” or “dumbat” types that maximize their buildable volume. The alleyways of the township plat design also provide rear-parking access to these apartments.²¹⁸

Yet, the same factors also contributed to the building of many well-designed, mid-scale modern apartment complexes in the city. Incentives also likely contributed to the development of several high-rise apartment buildings. Project by project, the city granted zoning variances to accommodate these large new developments.

The surge in demand for multi-family residential development during the 1960s and 1970s was also driven by former suburban homeowners who were now empty nesters looking for a more leisure-oriented lifestyle and less maintenance. Many new communities were actively marketed as “adults only.” Eschewing their picket fences and lawn mowers for tennis courts, gyms and other recreational amenities buyers flocked to Santa Monica. The completion of the Santa Monica Freeway extension in 1966 only made the city more desirable, as it could now effectively serve as a commuter suburb to Los Angeles.

²¹⁴ Col. Carl F. White, ed. *The Community Book* (Santa Monica, California: A.H. Cawston, 1953), 52.

²¹⁵ Storrs, *Santa Monica: Portrait of a City*, 41.

²¹⁶ “Santa Monicans Like Apartments—They Have To,” *Los Angeles Times*, September 29, 1968, WS1.

²¹⁷ James Black and Thurman Grant, *Dingbat 2.0: The Iconic Los Angeles Apartment as Projection of a Metropolis*, Thurman Grant and Joshua G. Stein, eds. (Los Angeles: DoppelHouse Press, 2016), 143.

²¹⁸ Black and Grant, *Dingbat 2.0*, 148.

Whereas early multi-family residential development, including the ad-hoc creation of living units and even the spread of dingbat apartments, was mostly funded by individual investors, the mid-1950s brought an influx of large developers and development corporations to the city. Developers responded initially with the creation of cooperative apartments, then condominiums. Cooperative apartments were owned collectively: owners technically owned a share or percentage of the project. Condominiums diverged from the co-operative apartments in that each unit was owned individually and monthly ownership dues funded maintenance of the common areas.²¹⁹ A lack of financing for the new ownership concept, however, suppressed development until 1964. In 1961, the FHA was authorized to insure mortgages on “condos” for 85 percent of the appraised value. Yet it wasn’t until September 1963 that tax appraisal methods for the condominium were settled and developers began building them in full force.²²⁰

Multi-family residential development was so essential to the Santa Monica identity that a political movement emerged to preserve it. During the 1970s, the Santa Monicans for Renters’ Rights (SMRR) organization was formed to preserve affordable housing in the city and a rent control ordinance was passed at the close of the decade.

By the early 1970s, the transformation of Santa Monica to a multi-family residential community was complete. 80 percent of Santa Monica’s dwelling units (excluding condominiums) were multiple-unit dwellings.²²¹ Santa Monica was known to be a community with many elderly renters.²²² A 50-square block survey of rental units in the city found that 80 percent of the apartment buildings had no children as residents.²²³

In the mid-1970s, when the statewide trend toward condominium conversion reached Santa Monica, the city responded with a moratorium on conversion projects, instead requiring that condo developers generate new construction projects.²²⁴ Typically, these were low-rise buildings, often split-level townhomes.

²¹⁹ Co-operative apartments were popular in dense urban centers such as Chicago and New York.

²²⁰ Dan MacMasters, “Condominiums—The Most Exciting Housing Development in 15 Years,” *Los Angeles Times*, July 26, 1964, 44.

²²¹ “Area Becomes Land of Used Apartments,” *Los Angeles Times*, May 16, 1976, G1.

²²² “Used Apartments,” *Los Angeles Times*.

²²³ “Shortage of Housing Held Threat to S.M.,” *Los Angeles Times*, October 20, 1977 WS1.

²²⁴ “Used Apartments,” *Los Angeles Times*.

PROPERTY TYPES

Santa Monica has examples of numerous multi-family property types, as discussed in the overview narrative. To assist in the identification of significant multi-family types in the city, the relevant property types are broadly defined as:

Apartment House

The apartment house is a multiple-family residential property that is two to six stories in height. A significant property may be an excellent example of an architectural style from its period and/or the work of a significant architect or builder.

Character-defining features include:

- Two to six stories in height
- 4 or more units (flats or apartments)
- Rectangular in plan, often with one or more light wells
- Maximized lot coverage
- Orientation toward the street, with architectural detailing on the street-facing façade
- Single common building entrance with unit entrances opening onto interior corridors, or multiple ground-floor entries
- Central landscaping or other feature, not the focus of the design
- Early examples are often vernacular in design (wood or brick) and may not exhibit the features of a particular style



Examples of Apartment Houses in Santa Monica. L: 2211-2217 Ocean Avenue (1925). R: El Cortez Apartments, 827 4th Street (1928, Max Malztman).

Duplex/Fourplex

The duplex/fourplex is a multiple-family residential property that contains two or four units. The units may be horizontally or vertically arranged. Examples in Santa Monica represent a variety of architectural styles and primarily date to the 1920s and 1930s.

Character-defining features include:

- Composed of two units, arranged horizontally (one story) or vertically (two stories)
- Occupies a single residential lot



Examples of Duplexes in Santa Monica. L: 752-754 Pier Avenue (1925, Evan den Hoven). R: 124 Pacific Street (1912).



Examples of Fourplexes in Santa Monica. L: 2434 4th Street (1915). R: 815 10th Street (1928).

Bungalow Court

The bungalow court is an early 20th century multiple-family residential property. Bungalow courts are one to two stories in height and composed of multiple detached or semi-detached buildings oriented around a central common area. A bungalow court is significant for its association with residential development in Santa Monica as a multiple-family residential building type indigenous to this region. Extant examples of this property type are increasingly rare in Santa Monica.

Character-defining features include:

- One story, occasionally with a two-story structure at the rear
- Multiple detached or semi-detached buildings
- Occupies a single or double residential lot
- Orientation around a central common area, a primary feature of the design (typically a landscaped courtyard; a paved central motor court is less common)
- Individual unit entries open directly onto the courtyard; front units may open onto the street
- Early examples have little or no accommodation for the automobile



Examples of Bungalow Courts in Santa Monica. L: 237-239 Pacific Street (1913); R: 812 14th Street (1923).

One-story Court

The one-story court is a later iteration of the bungalow court, which is composed of multiple attached units in a linear configuration facing a minimal side courtyard. These examples typically include detached garage(s) at the rear. Because the one-story court is a low-density housing type, examples are increasingly threatened.

Character-defining features include:

- One story
- Multiple attached units in a linear configuration
- Orientation toward a courtyard



One-story court at 833 Pearl Street (1938).

Courtyard Apartments

The courtyard apartment is a multiple-family residential property that is two stores in height and oriented around a central common area, such as a landscaped courtyard. A courtyard apartment is significant for its association with residential development in Santa Monica as one of the region's dominant multiple-family residential building types.

Character-defining features include:

- Two stories in height
- O-, E-, or U-shaped plan; may be composed of two L-shaped buildings
- Orientation around a common outdoor area, typically a landscaped courtyard; may include a fountain or other feature
- Detached garage(s) at the rear, or integrated carport along the side or rear



Examples of Courtyard Apartments in Santa Monica. L: 960 10th Street (1938). R: 451 San Vicente Boulevard (1951, Harry J. Miller). R: 812 14th Street (1923).

Garden Apartment

The garden apartment is a multiple-family residential property that is composed of two or more similarly-designed buildings oriented around one or more courtyards or set within a larger landscape. A garden apartment is significant for its association with residential development in Santa Monica, as well as with the Garden City and Modern movements. Extant examples of this property type are relatively rare in Santa Monica.

Character-defining features include:

- Composed of three to ten similarly-designed residential buildings spanning multiple residential lots
- Site less than five acres
- Two to three stories in height
- Orientation around one or more courtyards or set within a larger landscape
- May contain a central landscaped courtyard or paved patio, sometimes with a swimming pool



Examples of Garden Apartments in Santa Monica. L: Colonial Manor, 2705-2711 Kansas and 2022-2044 Stewart Street (1949, Norman L. Low). R: Monica Manor, 1113-1127 26th Street (1951, A.L. Gindling).

Dingbat

The dingbat is a multi-family residential building type found most commonly in Southern California. It consists of a two- or three-story rectangular building occupying the full depth of a single lot with little or no usable outdoor space, and with open-sided carports recessed into the street frontage. Dingbats are usually simple rectangular volumes with flat stucco wall surfaces, flush-mounted metal-frame windows, and units accessed by exterior staircases and balconies on the side façades. Their only stylistic ornamentation is limited to the street-facing façade, where sometimes exaggerated decorative trim and lighting fixtures frequently correspond to the building's themed name. The word “dingbat” refers to the star-shaped metal ornaments, reminiscent of typographical dingbats, displayed by many examples of the type. The dingbat evolved after World War II as an economical means of infill construction to increase density and accommodate the urgent need for housing in postwar Southern California.

Character-defining features include:

- Simple rectangular massing
- One- or two-story height
- Flat or low-pitched gable roof
- Recessed open-sided carports on street façade
- Flat stucco wall surfaces
- Flush-mounted metal frame windows
- Exterior stairs and balconies on side façades
- Expressive, highly stylized, sometimes themed applied ornamentation on the street façade, such as geometric metal details, light fixtures, the building name in decorative fonts, or accents of brick, wood, tile, or stone
- Open carports recessed into one or more sides of the building



Examples of Dingbats in Santa Monica. L: 817 9th Street (1961). R: Florentine Apartments, 1160 6th Street (1959).

Residential Tower

The residential tower is a multiple-family residential property that is six or more stories in height. A significant property may be an excellent example of an architectural style from its period and/or the work of a significant architect or builder.

Character-defining features include:

- Six or more stories in height; later examples tend to be taller
- Rectangular plan with one or more light wells
- Vertical massing
- Orientation toward the street with architectural detailing on the street-facing façade
- Single common building entrance, often with a lobby; unit entrances opening onto interior corridors
- May have a central landscaping or other feature, but it is not the focus of the design



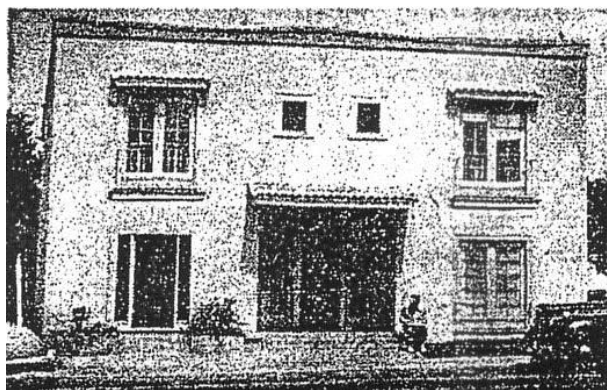
Examples of Residential Towers in Santa Monica. L: The Shores Apartments, 2700-2800 Nielson Way (1965, Welton Becket). R: Ocean Towers, 201 Ocean Avenue (1971-1972, Krisel Shapiro and Associates; Arthur Froelich and Associates).

DOWNTOWN



Following is a discussion of the multi-family residential development in the area identified as “Downtown.” The narrative discussion is intended to provide a chronological overview of multi-family residential development in this area, including important multi-family residential developments, developers, and significant property types.

Original Township - South (1875)



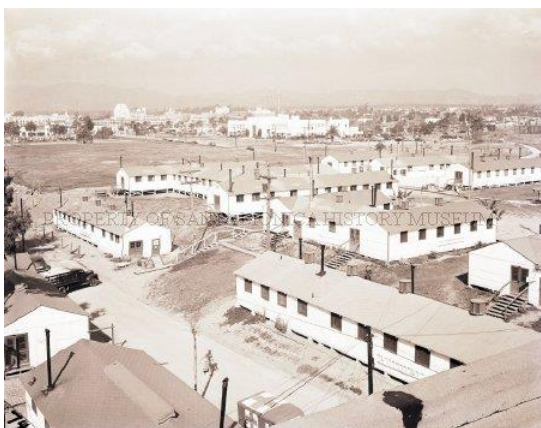
613 Wilshire Boulevard, 1922. Source: *Los Angeles Times*.

There are examples of nearly every type of multi-family residential development in the original township of Santa Monica. Early on, apartment/bungalow courts, duplexes, fourplexes, and apartment buildings were erected on the unimproved parcels throughout the township. A remnant example of multi-family residential development along Wilshire Boulevard is 1922 apartment house constructed for owner H. J. White at 613

Wilshire Boulevard, although it has long since been converted to office use.

The creation of bungalow courts was prevalent throughout the township during the first two decades of the 20th century, maintaining the beach cottage feel appropriate to the city’s development as a resort. Many of these were Craftsman in design, with Spanish Colonial Revival examples added during the 1920’s building boom.

During the 1920s and 1930s, lots along Ocean Avenue were targeted for apartment development. One example is the fifteen-unit Apartments for F.J. Gray (c. 1936, Henry Carlton Newton and Robert Dennis Murray) on Ocean between Wilshire Boulevard and Arizona Street. Starting in the late 1930s, the township also saw the development of several garden apartment complexes. As described by author Fred E. Basten, “new arrivals to the Bay Area during the war found it almost impossible to obtain housing. Typical living quarters were small, multi-unit courtyard bungalows and they could be seen on every street from Ocean Avenue eastward.”²²⁵



Army barracks housing, 1945. Source: Santa Monica History Museum.

The postwar housing situation in Santa Monica was so dire that in 1945 the Santa Monica Housing Authority repaired army barracks across from City Hall between Main Street and Ocean Avenue for use as residential quarters. Only discharged service men and women and their families were considered for housing in the restored barracks.

During the post-World War II period, developers found the township’s location and proximity to the ocean particularly attractive. Numerous Mid-century Modern apartments were constructed during this period, along with vernacular and/or dingbat units. The alleyways of the township plat design provided desirable rear-parking accesses to these apartment types.²²⁶

The Ocean Avenue Corridor (c. 1960)

Low-rise apartment buildings were constructed along Ocean Avenue in both the northern and southern areas of the township in the early 20th century. By the 1960s, however, Ocean Avenue was becoming the target of high-rise development in Santa Monica. For purposes of this discussion, the Ocean Avenue Corridor (which spans the Downtown, North of Montana, and Wilshire Montana neighborhoods) will be discussed in its entirety in this section.

²²⁵ Basten, *Santa Monica Bay*, 183.

²²⁶ Black and Grant, *Dingbat 2.0*, 143.

One of the prominent high-rise projects is the Pacific Plaza (1963, John C. Lindsay) at 1431 Ocean Avenue, which was one of the first high-rise apartment buildings intended for senior citizens in Southern California.²²⁷ The 15-story, 289-unit, Mid-century Modern building included gardens and fountain, an arts and craft center, a game room, a library, and a sidewalk café. It was developed by Al Yarbrow, Thomas E. Garchin, and V. David Leavin of the Del E. Webb Corporation, one of the nation's leading purveyors of retirement communities. At the ground breaking ceremony, the project received a congratulatory telegram from President Kennedy.²²⁸ High profile projects like Pacific Plaza paved the way for the issuance of more individual variances along Ocean Avenue.

The noted bandleader and television star Lawrence Welk (1903-1992) was also a multi-family residential developer in Santa Monica. Welk's projects, the Modern-style Champagne Towers (1971, Daniel, Mann, Johnson & Mendenhall) at 1221 Ocean Avenue, and the 1962 Lido Apartments (1962, Edward Fickett) at 1025 Ocean Avenue, were part of his vast real estate holdings, which also included a large tract home development in the hills of Brentwood. At 16 stories with 119 units, Champagne Towers offered unobstructed views of the ocean at rents from \$300-\$1000 per month.²²⁹ Located adjacent to a Welk-developed office tower, the concept was for those who "want to live next door to their offices."²³⁰ Champagne Towers featured one- and two-bedroom units and seven penthouse suites. The building offered many amenities including 24-hour doorman service. The Lido, constructed as co-op apartments in 1962, featured two-story split-level apartments and rooftop pools. By 1975, Welk owned and managed The Lido.²³¹

Noted architect William Krisel, AIA, designed four apartment projects along the Ocean Avenue Corridor: Ocean Towers (1971, Krisel/Shapiro & Associates and Arthur Froelich & Associates) at 201 Ocean Avenue, Park Plaza (1977, Krisel/Shapiro & Associates) at 515 Ocean Avenue, and the low-rise, 16-unit, four-story condominium complex (1977, Krisel/Shapiro & Associates) at 1033 Ocean Avenue. Ocean Towers consisted of two Modern-style towers placed at 45-degree angles to maximize the ocean view for each of the 317 rental apartments.²³²

²²⁷ "Senior Citizens Project Begun in Beach City," *Los Angeles Times*, June 17, 1962, I6.

²²⁸ "Senior Citizens Project," *Los Angeles Times*.

²²⁹ "Lawrence Welk Plaza for Champagne Tastes," *Los Angeles Times*, April 11, 1971, M1.

²³⁰ "Lawrence Welk Plaza," *Los Angeles Times*.

²³¹ "A Century of History," *Santa Monica Evening Outlook*, 29B.

²³² "Apartment Towers Rising in Beach City," *Los Angeles Times*, February 21, 1971, K4.

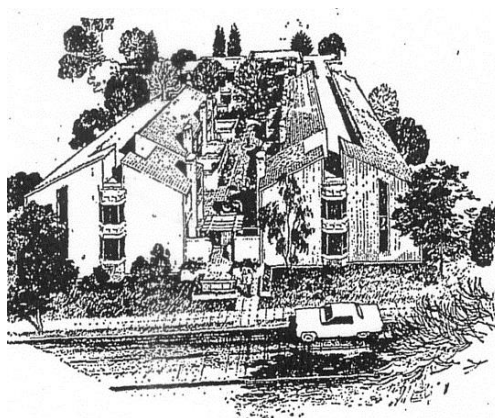
WILSHIRE MONTANA



Following is a discussion of the multi-family residential development in the area identified as “Wilshire Montana.” The narrative discussion is intended to provide a chronological overview of multi-family residential development in this area, including important multi-family residential developments, developers, and significant property types.

Original Township – North (1875)

Multi-family residential development in the northern portion of the township generally followed the same patterns as the southern township (discussed above). During the 1920s and 1930s, larger, more ambitious and high-end projects were developed in the northern and western portions of the township. Several large, three- to five-story apartment buildings, such as the Mediterranean Revival-style Sovereign Apartments (1929, Kurt Meyer-Radon; City of Santa Monica Landmark #31) at 205 N. Washington Avenue and the Mediterranean Revival-style Apartments (1927, Arthur E. Harvey, Santa Monica City Landmark #56) at 1001 3rd Street, or the five-story Spanish Colonial Revival and Art Deco-style hybrid Charmont Apartments (1929, attributed to Lewis Winer or Max Maltzman; listed in the National Register and City of Santa Monica Landmark #29) at 330 California Avenue, were built. During the 1930s, Art Deco and Streamline Moderne became popular styles for multi-family residential properties. Examples include the two-story Art Deco-style A.R. Anderson Apartments (1930, Sedgley and Cavanaugh) at 1017 4th Street, and the Streamline Modern Voss Apartments (1937, architect unknown; City of Santa Monica Landmark #109) at 953 11th Street.



L: Sovereign Apartments, 1931. Source: USC Digital Library. R: Peppertree Apartments, 1974. Source: *Los Angeles Times*.

Smaller-scale apartment buildings (six to twelve units) and complexes dotted township parcels north of Wilshire all the way to the 26th Street. Examples include the Spanish Colonial Revival²³³ style York House at 1111 4th Street. This area of the city is particularly rich in small Streamline Moderne apartment buildings, including the one-story apartment building at 844 10th Street. Starting in the late 1930s, several garden apartment complexes were constructed in the township.

During the post-World War II period, developers found the township's location and proximity to the ocean particularly attractive. Active developers in Santa Monica during the 1960s and 1970s include the Ernest Auerbach Company, which built several 20- to 30-unit apartment buildings around the city. New York-born Ernest Auerbach (1916-2010) moved to Santa Monica after World War II and formed the company that focused on real estate construction, financing and management.²³⁴ Auerbach apartments were frequently Modern designs with French Revival, Spanish Colonial Revival, Tudor Revival, or other period detailing.

Examples of high-rise apartments in the northern township include the senior-citizen housing project, Westminster Towers, (1968, Robert A. Donald and Associates) at 7th Street and California Avenue. In the early 1970s, a number of two- and three-story townhouse condominium projects were constructed in the township. Examples of these developments include the 14-unit Peppertree (1974, Maxwell Starkman & Associates) at 1044 20th Street.

²³³ Spanish Colonial Revival duplexes and fourplexes are less prevalent in Santa Monica than in Los Angeles.

²³⁴ "Ernest Auerbach, Santa Monica Real Estate Developer Dies," *Jewish Journal*, February 16, 2010.

MID-CITY



Due to the patchwork nature of tract development in this neighborhood and haphazard building patterns, Mid-City is home to a wide variety of multi-family residential property types spanning most of the decades of the 20th century. The area originally included apartment buildings and bungalow courts in the Spanish Colonial Revival and Streamline Moderne styles and evolved to include Modern-style apartments, dingbats, and other vernacular apartment types. An architecturally significant example of a large, Modern-style, post-World War II multi-family residential project in the Mid-City area is the Santa Barbara Biltmore Apartments (1956, Palmer & Krisel), constructed by owner/builder Ben Kreeger on the northwest corner of Yale Street and Arizona Avenue. The 68-unit building was designed around a central courtyard with pool, and the units included built-in furniture.²³⁵

²³⁵ "Apartment Building Set for Coast City," *Los Angeles Times*, July 15, 1956, E18.

PICO



Following is a discussion of the multi-family residential development in the Pico neighborhood. The narrative discussion is intended to provide a chronological overview of multi-family residential development in this area, including important multi-family residential developments, developers, and significant property types.

Erkenbrecher Tract

The sparsely built-out Erkenbrecher Tract made it a target for multi-family residential development from the 1920s through the 1940s. The northern boundary of the Erkenbrecher Tract along Exposition Boulevard (across the street from the rail road tracks and Douglas Aircraft storage building) was identified early on by the developers as a zone for multi-family residential development. As a result, the street is dominated by two-story apartment buildings, many of which were constructed on separate parcels with a central courtyard between. 1950 Sanborn Maps show the vast majority of parcels in the tract had more than one dwelling per parcel — either attached apartments, clusters of small cottages, or additional apartment units alongside single-family residences. The maps also show a handful of undeveloped lots scattered throughout the area.

Towner Terrace

Although marketed in the early 20th century as a subdivision of single-family residences, Towner Terrace's slow development and working class mix of owners and renters made the neighborhood a target for multi-family residential development. As 1950 Sanborn Maps show, Towner Terrace became the location of a large number of bungalow courts of eight to

ten units each along 9th, 10th, and 11th Streets continuing southward along those streets into the Austin Heights Tract. In addition to the bungalow courts, Towner Terrace and Austin Heights contained many other types of apartment buildings, mostly one story in height. In cases where single-family residences were on the property, garage units, garage conversions, and additional small individual units were commonly added, especially during the 1930s and 1940s.

Tract 7993 was one of the few tracts where apartment units were planned for the perimeter of the development—along Exposition Boulevard between Stewart and Warwick and along Stewart Street, between Exposition and Pico Boulevards. On the east side of Stewart Street, there were several one-story apartment buildings constructed during the 1930s. By the 1940s, the Exposition Boulevard corridor was home to several two-story, four-unit, Minimal Traditional apartment buildings; however, roughly half the lots remained unimproved. In the 1950s and 1960s, new apartment buildings were constructed in Pico, many of which were designed in pairs on neighboring parcels creating a central courtyard.

NORTHEAST



Montana Avenue east of 17th Street contains a concentration of multi-family residential buildings from the 1940s. Although tracts in the Northeast were subdivided in the early 20th century, many of these neighborhoods were not built out until the 1930s. This later development, along with the area's proximity to Westwood and UCLA, resulted in the development of the eastern Montana Avenue corridor as a multi-family residential enclave. The area includes a number of Minimal Traditional and Mid-century Modern buildings, which were walking distance from the Montana Avenue commercial center. After World War II, many homes in the Northeast neighborhood of Santa Monica were razed to make way for new apartment buildings.

NORTH OF MONTANA



Following is a discussion of the multi-family residential development in the area identified as “North of Montana.” The narrative discussion is intended to provide a chronological overview of multi-family residential development in this area, including important multi-family residential developments, developers, and significant property types.

Palisades Tract

Over time, the Palisades Tract transformed from a primarily single-family residential neighborhood to a mix of single-family residences, and multi-family properties primarily constructed as infill development. Multi-family properties exist primarily along the boulevards and thoroughfares of the area. In 1927, the first apartment building in the Palisades was constructed: the eight-unit Hillsonia Apartments (1927, Frank Webster) at Ocean and Alta Avenues.²³⁶ As is true throughout the city, North of Montana is home to elegant Streamline Moderne apartment buildings such as the Vogue Apartments (1937, G.C. McAllister) at 633 9th Street.

²³⁶ “Apartment Cost is Set at \$250,000,” *Los Angeles Times*, December 4, 1927, F4.



Hillsonia Apartments, 1928. Source: UCLA Special Collections, Adelbert Bartlett Papers.

During the post-World War II period, many new, large apartments were constructed in the area. Examples include the 20-unit Bayview Manor Apartments (1954, Maurice H. Fleishment) at the corner of Ocean Avenue and Marguerita Street.²³⁷ Eventually, the San Vicente Boulevard corridor evolved as a concentrated area of multi-family residential housing north of Montana Avenue.

North of Montana also has its share of large, multi-story apartment developments constructed in the late 1960s and 1970s.

San Vicente Corridor (1937-1982)

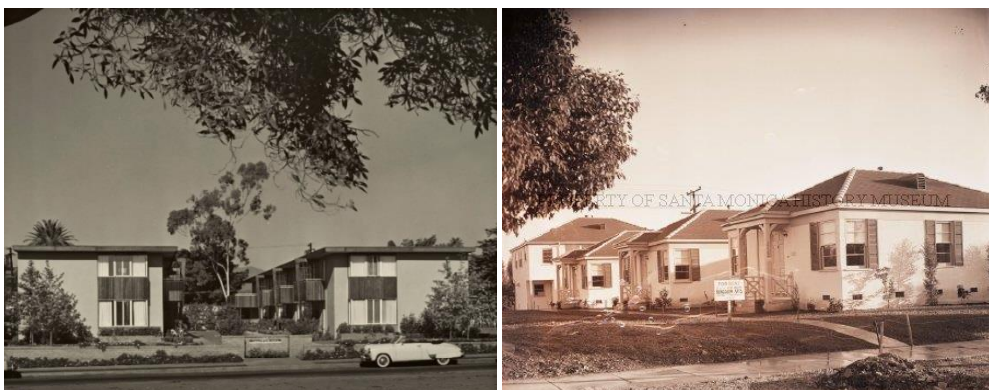
The San Vicente corridor was originally part of the Palisades Tract, and comprises the north and south sides of San Vicente Boulevard from 7th Street on the east to Ocean Avenue on the west. The street was originally the site of many large homes built in the first three decades of the 20th century. Early multi-family examples include an eight-unit apartment Mission Revival apartment building (1923, demolished) at 528 San Vicente, and a Streamline Moderne apartment building (1937), at 212 San Vicente Boulevard.²³⁸ During and after World War II when housing was scarce, some property owners began renting rooms and effectively transformed their single-family residences into apartment houses. Still other large homes were razed and replaced with purpose-built apartment houses. By 1954, only 10 of

²³⁷ "Article 57," *Los Angeles Times*, April 4, 1954, E2.

²³⁸ Architectural Resources Group, "San Vicente Apartments: Courtyard Housing Study," October 2009, 5.

the early 20th century single-family residences were still standing on San Vicente between Ocean Avenue and 7th Street.²³⁹

Over time, a cluster of courtyard apartments was constructed along the corridor in various period styles including Streamline Moderne, Mid-century Modern, and Minimal Traditional. The configurations include variations on L-shaped, U-shaped, I-shaped, C-shaped and donut-shaped plans.²⁴⁰ Pools are common in the buildings constructed after 1954. The buildings on San Vicente feature consistent set-backs and almost always have landscaped front yards or forecourts. Concrete sidewalks and grassy parkways, holdovers from the old Palisades Tract development, contribute to the luxurious feeling of the area. Vehicular access is limited to rear alleys, another remnant feature of the early subdivision. Original owners of these buildings ranged from individuals to development companies.



L: San Cente Apartments, 1947. Photograph by Julius Shulman. Source: Getty Research Institute.
R: 2622 Montana Avenue, c. 1945. Source: Santa Monica History Museum.

The majority of the garden apartments along San Vicente were constructed between 1948 and 1969. Many were architect-designed, including 614 San Vicente Boulevard (1947, Edith Northman). The San Center Apartments (1947, Carl Maston) at 229 San Vicente Boulevard were published in *Progressive Architecture*, May 1950, as an exemplar of Section 608 housing.

Montana Avenue Corridor (c. 1940-1950)

The stretch of Montana Avenue east of the commercial district contains a number of one- and two-story apartment buildings built prior to mid-century. Architecturally modest, yet remarkably consistent for their scale and set-backs, these buildings include garden apartments, clusters of individual bungalow units, and other building types.

²³⁹ “Photos Recall Goals of Old Santa Monica Club: Development of Apartment Houses on Sites of Mansions Fulfills Group’s Prophecies,” *Los Angeles Times*, March 21, 1954, A2.

²⁴⁰ Architectural Resources Group, “San Vicente Apartments,” 6.

SUNSET PARK



The relocation of the Douglas Aircraft plant to Ocean Park Boulevard at Clover Field in 1929 and its ensuing expansion drove demand for rental housing in Sunset Park. Within Tracts 7009, 8052, 8542, and 8379, there is clear delineation between single-family homes and apartments. Sanborn Maps from 1941 show that Ocean Park Boulevard and Oak Street were almost exclusively multi-family, while single-family residential development was concentrated on Hill Street and further south. However, apartment houses dotted the area. The 1940 U.S. Census reveals an excellent example of the type of transformation that occurred in Sunset Park: 1327 Ocean Park Boulevard, a single-family residence, housed eight lodgers, all riveters and operators at Douglas Aircraft. Following is a discussion of the multi-family residential development in Sunset Park. The narrative discussion is intended to provide a chronological overview of multi-family residential development in this area, including important multi-family residential developments, developers, and significant property types.

Architecturally significant multi-family residences in Sunset Park include the 16-unit Modern-style apartments for Irma C. Hall (1954, Sam Reisbord) at 2046 14th Street; and the one-story Streamline Moderne style courtyard apartment at 2200 23rd Street (1938, Samuel Smith).



Apartments at 2200 23rd Street, 1938.
Source: Santa Monica History Museum.

Tract 11523 (1939), Tract 11922 (1940), and Tract 12757 (1941)

As manufacturing at Douglas Aircraft ramped up in the early days of the war effort, the company struggled to find housing for its employees. Douglas established an Employee Transportation and Housing Bureau at 2639 Ocean Park Boulevard to aid workers.²⁴¹ A worker housing complex of multi-family residential units bounded by Ocean Park Place on the north, Ocean Park Boulevard on the south, the east side of 25th Street on the east, and the west side of 24th Street to the west was also erected.



Douglas Aircraft worker housing, c. 1940. Source: Santa Monica Public Library.

²⁴¹ Douglas also established trailer park housing at the Pico neighborhood's Village Trailer Park.

Starting in 1939, owner Waller (née Walter) Louis Kaufmann (1899-1954) and contractor William C. Beck constructed duplex buildings (three rooms per unit) and garages in the area, which continued in 1940.²⁴² Any affiliation between Kaufmann and Douglas aircraft is currently unknown. The Ohio-born Kaufmann was listed in the 1940 Census as a building contractor who lived in one of the housing units at 2415 Ocean Park, Unit #C. The 1940 Census shows the residents were initially married couples in which one or more of the spouses was employed as a mechanic, electrician, engineer, inspector or waitress at the Douglas plant. After the war began, the Douglas workforce was composed primarily women as thousands of “Rosie the Riveters” took positions previously occupied by men. In 1948, additional duplex units were built on the parcels by then owner, Abe Warsaw. The contractor and architect of these units are unknown.



Employee Transportation and Housing Bureau,
Douglas Aircraft, 2639 Ocean Park.

Tract 12655 (1944)

The area bordered by Bay Street to the north, Grant Street to the south, Euclid Street to the east, and 11th Street to the west was subdivided in October of 1944 by Julio Metal (c. 1882-1944) and Willie M. Kraft. Metal owned several apartment houses in Santa Monica, and it is likely that he intended this tract to focus on multi-family residential buildings.²⁴³ However, Metal died just five months after signing the tract map. A German-born Swiss national, Metal immigrated to New York in 1941 and established a real estate development company, Corner Broadway 161 Street, Inc.

According to Sanborn maps, the south side of Bay Street in Tract 12655 was devoted to attached duplexes. As such, the tract became part of a concentration of multi-family

²⁴² Most building permits for these units do not list an architect. One permit for 2355 Ocean Park Boulevard from 1939 lists what appears to be “C.L. Manley” as architect; however, the writing is not fully legible. No other documentation for a C.L. Manley could be located at this time.

²⁴³ “Cemetery Group Says ‘No’ to City: Old Ordinance May Be Invoked in Sidewalk Row,” *Los Angeles Times*, August 28, 1941, I2.

residential buildings northward to Pico Boulevard. These apartment buildings were a mix of two-story four- and eight-unit apartment buildings and one-story attached apartment units.

Village Park Townhomes (1974)

Village Park Townhomes (1974, Matlin and Dvoretzky), an 8.5-acre parcel with an entrance at 2700 Pearl Street, was one of the largest planned communities in the city during the 1970s. Formerly, the site had been parking for the Douglas Aircraft Company. This 75-unit, \$5 million townhome project featured five floor plans ranging from 1,330 to 1,650 square feet. Described by project architect Gary Brown as "...in the contemporary Sea Ranch style," Village Park was an homage to the iconic shed-style modern development by Charles Moore in 1965.²⁴⁴ Village Park featured extensive use of wood, stucco and slumpstone. The site plan was designed for maximum privacy, as the complex is encircled by a private driveway. Carports are relegated to the perimeter of the site. Designed for "get up and goers" and no children under thirteen years old, the complex featured recreational amenities such as a tennis court with lights, a large swimming pool and Jacuzzi, a clubhouse with saunas, game rooms and a lounge.²⁴⁵

Glaper/Balden Associates was the landscape architect.²⁴⁶ The contoured park setting featured 75,000 square feet of bluegrass, 1,200 flowering shrubs, and 180 trees. 60 percent of the parcel was dedicated open space.²⁴⁷ Units and amenities are linked by a series of pathways. The project was awarded a "City Beautiful" Award by the Santa Monica Chamber of Commerce in 1975, and honored by the American Landscape Contractors Association. The units, developed by Park Properties Company, proved very popular. Despite the recession, 75 percent of the units sold out in less than 10 months.

²⁴⁴ "Townhomes Set in Private Park," *Los Angeles Times*, December 29, 1974, B8.

²⁴⁵ "Park-Like Landscaping Featured," *Los Angeles Times*, April 19, 1975, WS_A6.

²⁴⁶ Sid Galper was a landscape architect, and Cleo Baldon was both a landscape designer and a furniture designer.

²⁴⁷ "Townhomes Win City Beautiful Award," *Los Angeles Times*, June 21, 1975, J18.

OCEAN PARK



In the early 20th century, Ocean Park was a destination for travelers and vacationers. Residential development from this period reflected this, consisting largely of boarding houses, beach cottages, and hotels. By the late 1920s, the southern part of Ocean Park was home to many large apartment buildings ranging from two to four stories in height. By 1940, Ocean Park contained a variety of residential building types and architectural styles. Queen Anne beach cottages and Craftsman bungalows of earlier decades were supplemented with Spanish Colonial Revival bungalow courts and Mid-century Modern homes and apartments.

Demand for housing after World War II resulted in infill development of new multi-family residences throughout Ocean Park. This development consisted of additions to existing residences, as well as the construction of new multiple family dwellings. Responding to an increased demand for housing, dozens of individual property owners throughout the Ocean Park neighborhood added on to existing buildings to create rental units, relocated houses, or demolished older structures to construct new multi-unit buildings. Infill apartment housing in Ocean Park dramatically increased population density, often eight- to ten-fold on a block. This pattern of increasing density continued through the 1960s. In many cases, stucco boxes were later demolished and replaced with even higher density housing types. Continued building pressures and more stringent parking requirements eventually rendered the stucco

box obsolete, ushering in an era of three- and four-story apartment complexes with subterranean parking garages.²⁴⁸

Following is a discussion of the multi-family residential development in Ocean Park. The narrative discussion is intended to provide a chronological overview of multi-family residential development in this area, including important multi-family residential developments, developers, and significant property types. Given the nature of the small houses and bungalows in Ocean Park, some residents turned to “camelback” buildings that had one story in the front and two stories in the rear.²⁴⁹

South Santa Monica

A review of 1909 Sanborn Maps indicates the presence of only five apartment buildings in Ocean Park at that time: the Crawford Apartments at 114 Grand Avenue (at Speedway; demolished), 124 Ashland Avenue, 144 Ashland Avenue (demolished), 123 Kinney Avenue, and the Sommeriser at 38-40 Navy. These apartment houses exhibited a wide range of architectural styles including Moorish Revival and vernacular brick designs. As in Santa Monica proper, multi-family residential development in South Santa Monica (a.k.a. Ocean Park) began in earnest in the second decade of the 20th century, with numerous apartment buildings constructed between 1909 and 1914.²⁵⁰



L: Multi-family residences located along Ashland Avenue at Speedway, 1928. R: View of multi-family residences in Ocean Park Ozone Avenue; in the foreground is the Nadine Apartments, c. 1935. Source for both: USC Digital Library.

In 1919, Horatio West Court, designed by pioneer modernist Irving Gill, was constructed in Ocean Park. Horatio West Court is one of the most architecturally significant commissions

²⁴⁸ John Chase, *Glitter Stucco and Dumpster-Diving: Reflections on Building Production in the Vernacular City* (New York: Verso, 2000), 16.

²⁴⁹ City of Santa Monica, *Historic Resources Survey Update: Ocean Park. Final Draft*, prepared by Historic Resources Group, 2004, 25.

²⁵⁰ Santa Monica City Directories, 1909 and 1914.

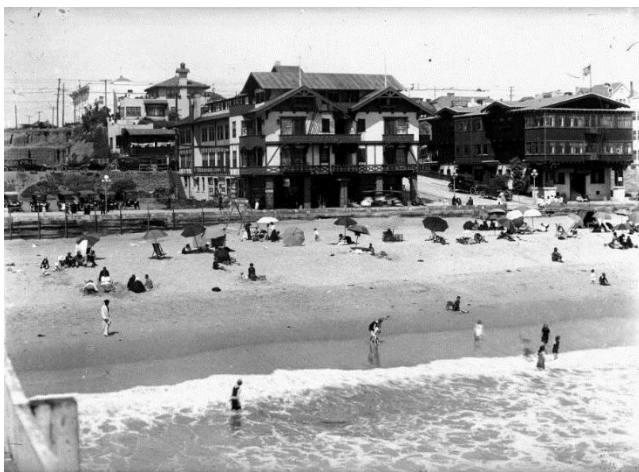
of Gill's career. Located at 140 Hollister Avenue, the Modernist apartments are listed in the National Register of Historic Places, and are designated as City of Santa Monica Landmark #10.



Horatio West Court, Irving Gill. Source: modernsandiego.com.

Vicente Terrace, Seaside Terrace, and Tract 2562

Schader's Vicente Terrace, Seaside Terrace, and Tract 2562 subdivisions encouraged the construction of apartment houses and by 1918, that the area contained a significant number of apartment houses. The first and largest of the apartment buildings appears to have been the four-story Craftsman-style Seaside Terrace Apartments (c. 1911, P.H. Lannon). The second was the three-story, Craftsman-style O'Neil Apartments. Both buildings were elaborate in design and incorporated large balconies oriented toward the ocean. Other early apartments in Seaside Terrace included 1647 Ocean Front Promenade, 1659 Ocean Front Promenade, 35 Arcadia Terrace (now part of the Hotel California), and 1642 Ocean Avenue. In 1927, the Appian Way Apartments (1927, William Mellena) were constructed at 3 Vicente Terrace.



Seaside Terrace Apartments, c. 1910. Source: USC Digital Library.

By the post-World War II building boom, Ocean Park was already nearly built-out. As a result, postwar construction in this area often required the demolition of existing buildings and the acquisition of multiple parcels to accommodate larger new construction. Except for the City's redevelopment project for the area, the buildings constructed after the war are largely in-fill projects. Due to postwar development in the area, Ocean Park is home to its share of apartment buildings, including dingbats and stucco boxes, all designed to maximize density.

Santa Monica Shores Apartments (1964-66)

The Santa Monica Shores Apartments (1964-66, Welton Becket & Associates, 2700-2800 Neilson Way) were part of the 30-acre Santa Monica Redevelopment Agency urban renewal project in Ocean Park. The two extant apartment buildings were originally part of a 15-building residential development planned by developers Del Webb Construction. Becket's design was selected from ten submissions and featured lavishly landscaped areas and recreational facilities. The two extant 17-story towers totaling 532 units were the first concrete structures in Santa Monica to exceed the 13-story height limit.²⁵¹

²⁵¹ Although they remained within the maximum height in feet as enforceable at the time, the building code was revised in 1966 to ease height restrictions.

MULTI-FAMILY RESIDENTIAL DEVELOPMENT: ELIGIBILITY

PROPERTY TYPES

- Apartment House
- Duplex/Fourplex
- Bungalow Court
- One-story Court
- Courtyard Apartment
- Garden Apartment
- Dingbat
- Residential Tower/High Rise
- Historic District/Conservation District

REGISTRATION REQUIREMENTS

Multi-family residential properties and historic districts are evaluated for potential historic designation based on the patterns of development identified in this theme. Multi-family residential development in Santa Monica reflects citywide trends, as well as patterns specific to each neighborhood. Santa Monica has a rich collection multi-family residential building types of the 20th century. Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include early multi-family residential properties that may have been altered, or good examples of a multi-family property type that reflect an important facet of the city's history but do not rise to the level of landmark status. Similarly, geographically contiguous groups of properties that do not retain sufficient integrity for designation as historic districts, but which retain important planning features or other characteristics, are identified as conservation districts so that their unifying characteristics can be considered in the planning process for future development.

Multi-family residences that are significant for their architectural merit, or for a specific association with an ethnic, social, or cultural group are evaluated under separate themes.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1; Structure of Merit b1 ²⁵²	Individual properties or historic districts that are eligible under this theme may be significant: • As the site of an important event in history. • For exemplifying an important trend, pattern, or type of multi-family residential development. • As an early, rare, or excellent example of a multi-family residential property type.	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).²⁵³ A residential property eligible this criterion should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. Individually eligible examples identified in the survey typically retain	To be eligible under this criterion, a property must: • have a proven association with an event important in history; or • represent an important development pattern, trend, or multi-family property type; and • display most of the character-defining features of the property type or style; and • retain the essential aspects of historic integrity.

²⁵² Eligibility criteria are listed in the standard format National Register/California Register/Local.

²⁵³ *National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
		all or most of their original windows, particularly on the primary façade, original wall cladding, and original configuration. Eligible bungalow courts and courtyard apartments must retain their original plan and layout. Landscape and hardscape features may also be contributing features to eligible multi-family residential properties.	
A/1/1	• A collection of multi-family residences that are linked geographically may be eligible as a historic district. Eligible districts may span several periods of development, and may be significant under additional contexts and themes. The district must be unified aesthetically by plan, physical development, and architectural quality.	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings may be acceptable as long as the district as a whole continues to convey its significance.	To be eligible under this criterion, a historic district must: • retain a significant concentration of the contributors dating from the period of significance; • display most of the character-defining features of the neighborhood, including the original layout, street plan, and other planning features; and • retain the essential aspects of historic integrity.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
B/2/3	For an association with a significant person. Residences that are significant for an association with an ethnic, social, or cultural group are evaluated under separate themes. Properties eligible under this criterion are typically those associated with a person's productive life, reflecting the time period when he or she achieved significance.	A residential property significant under Criterion B/2/3 should retain integrity of location, design, feeling, and association, at a minimum, in order to convey the historic association with a significant person.	To be eligible under this criterion, a property must: - have a proven association with the productive period of a person important to local, state, or national history; and - display most of the character-defining features of the property type or style; and - retain the essential aspects of historic integrity.

CONTEXT: COMMERCIAL DEVELOPMENT (1875-1977)



INTRODUCTION

This context addresses commercial development dating from approximately 1875 through 1977. The dates represent the earliest sales of commercial lots in what would become the City of Santa Monica, through the period ending approximately 40 years in the past. Many factors influenced early commercial development in Santa Monica, including agriculture, beach tourism, and real estate and population booms. Commercial development after World War II reflected a postwar expansion of retail services and commercial office buildings driven by the population boom, along with the rise of consumer and automobile culture. The commercial context is organized by period of development, in order to trace economic factors from early city development through the late 20th century.

The Santa Monica area's first commercial endeavors were based in agriculture. Ranches specialized in sheep herding, cattle, or various crops, such as lima beans. However, when the first tourists pitched house tents at Santa Monica's beaches, commercial ventures such as a general store and a large sleeping tent were launched, beginning Santa Monica's long history as a resort destination. Hotels, bathhouses, and saloons reflecting Santa Monica's early history as a recreational destination gave way over time to specialized stores and services as railway and automobile access made year-round living more feasible. A growing economic base at Douglas Aircraft created steady demand for commercial growth elsewhere in the city.

Economic engines in Santa Monica included ranching, agriculture, shipping, the entertainment industry, and the aviation industry. However, the most significant factor in Santa Monica's economic development was arguably the city's prime beachfront location, which has played a significant role in its development and identity. As a result, Santa Monica has resources associated specifically with beach tourism and recreation, including pleasure piers and grand beach-front hotels, in addition to a thriving commercial center that grew exponentially in the 1920s.

The Great Depression and World War II slowed commercial development almost to a halt in Santa Monica. Building activity declined dramatically beginning in the Great Depression, and Santa Monica's tourist attractions struggled. Tourists and locals frequented local beaches, taking up free recreational activities such as surfing and beach volleyball. During World War II, the military presence in Santa Monica and the large workforce at Douglas Aircraft Company boosted business for local leisure activities such as pleasure piers, movie theaters, and restaurants.

After World War II, the population boom and rise in consumer culture spurred retail and commercial development in Santa Monica. Santa Monica continued to expand its resort- and tourist-oriented activities throughout the period, and embraced its emerging role in the provision of healthcare and financial services for Los Angeles' westside.

THEME: EARLY COMMERCIAL DEVELOPMENT (1875-1919)

OVERVIEW

This theme addresses commercial development between 1875 and 1919. It explores the early growth of Santa Monica and its establishment as a city, with commercial activity centered on 2nd and 3rd Streets between Oregon and Railroad Avenues (present-day Santa Monica Boulevard and Colorado Avenue). Early commercial endeavors including ranching and agricultural pursuits, beach tourism, and the establishment of a downtown commercial center serving both the growing permanent population and the seasonal tourists.

Santa Monica's driving commercial force was not agriculture, manufacturing, commerce, or the budding movie industry. Instead, Santa Monica flourished as a leisure destination, and activities such as sea bathing, drinking, and auto racing drew tourists from all over the country. Santa Monica's beachside location was a major influence in its development, from early battles to make the city the Port of Los Angeles, to the establishment of pleasure piers and grand hotels to serve the growing tourism industry. The first pleasure pier in the Santa Monica area was constructed in the late 19th century, and many more were quickly added to the coastline during the first two decades of the 20th century.

This section begins with a brief look at agriculture and early 20th century commercial development in the downtown core area, located during this period along 2nd and 3rd Streets between Oregon and Railroad Avenues (present-day Santa Monica Boulevard and Colorado Avenue), followed by a discussion of tourism, recreation, and beach culture in Santa Monica during the late 19th and early 20th centuries. Though most commercial resources from this period are no longer extant, Santa Monica's early commercial development provided the foundation for future economic development and contributed to the development of Santa Monica's unique identity as a beach resort town.

Agriculture & Early 20th Century Commercial Development

In the years following the Civil War, rising wool prices prompted California landowners to add sheep herds to their lands. In 1872, Colonel R.S. Baker, already a sheep rancher in Northern California, purchased Rancho San Vicente y Santa Monica (30,260 acres), 2,000 acres of Rancho Boca de Santa Monica, and 160 acres of Rancho La Ballona to expand his herds.²⁵⁴ However, the wool bubble burst in 1873. In an attempt to salvage his investment, Baker allied with surveyor and land promoter Edward F. Beale, envisioning a new city named "Truxton," named in honor of Beale's son. Unfortunately, Baker and Beale fell out, and Truxton never came to fruition.

²⁵⁴ Scott, *A History on the Edge*, 35. With these purchases, Baker acquired all the land that would become the city of Santa Monica.

In 1874, Colonel Baker formed a new partnership with Senator John Percival Jones to develop the land that would later become Santa Monica, selling Jones three quarters of his landholdings in the Santa Monica area.²⁵⁵ Jones organized the Los Angeles and Independence Railroad to link the mines of Colorado and Nevada to the ocean. He then secured rights-of-way and commenced the construction of a wharf at the end of present-day Colorado Avenue. In 1875, the original townsite of Santa Monica was surveyed. North-south streets were numbered; east-west streets were named for states in the Union.

After the division and subsequent auction of lots in Santa Monica's original townsite in 1875, shops, taverns, and other businesses were established to cater to the needs of locals and beach tourists. Soon after, a rate war between the Southern Pacific and Los Angeles and Independence Railroads caused a severe recession in Santa Monica, during which the population plunged and businesses closed. A subsequent rate war between the Southern Pacific and the Atchison, Topeka, and Santa Fe Railroads, drew waves of tourists and prospective residents to Santa Monica, prompting massive commercial growth. At the same time, Collis P. Huntington's bid to make Santa Monica the Port of Los Angeles prompted commercial growth throughout the city.

Downtown Commercial Core

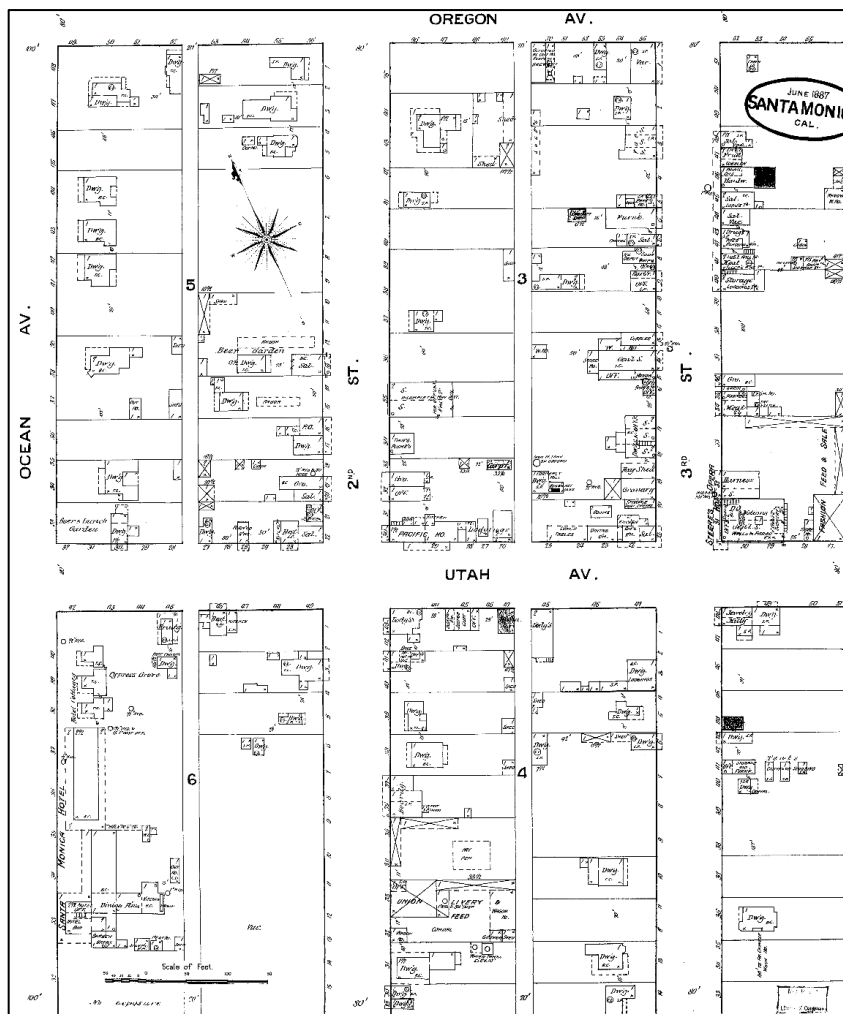
Santa Monica's promoters encouraged the development of parks, a plaza, and a university, as well as providing home sites. The first sale of lots took place on July 15, 1875.²⁵⁶ Several of Los Angeles' prominent citizens built places of business in the new town, including William Rapp, who built the Rapp Saloon at 1438 2nd Street (1875, Spencer & Pugh; City of Santa Monica Landmark #1). By November 1875, the railroad had been completed to Santa Monica, two hotels were attracting patrons, a variety of businesses had opened, and 615 residential lots had been sold.

The first commercial buildings in Santa Monica were constructed on 2nd Street in the 1870s and 1880s, located close to the Los Angeles and Independence Railroad right-of-way and the associated Santa Monica Wharf (located at Shoo Fly Landing, just south of the terminus of Colorado Avenue). However, the auspicious beginning began to crumble as rival rail lines resolved to destroy the viability of the Los Angeles and Independence Railroad as a shipping and transportation line. On November 30, 1875, when the last spike was driven in front of the Los Angeles and Independence Railroad's Los Angeles depot at 4th and San Pedro Streets, the Southern Pacific Railroad reacted by announcing that, effective immediately, its

²⁵⁵ Scott, *A History on the Edge*, 35. By March 3, 1874, Baker had sold all of his land holdings in the Santa Monica area to his wife, Arcadia Bandini de Baker, or to Senator Jones.

²⁵⁶ According to letters contained within the Jones Family Papers, UCLA Special Collections, lots were sold with reversionary titles written into the deeds. The heirs of John P. Jones and Arcadia Bandini de Baker were (and remain) able to recover certain properties that had been diverted from the uses for which they had been deeded through these rights.

shipment rate from Los Angeles to San Pedro was reduced by half – igniting a rate war.²⁵⁷ In 1877, after the rate war almost bankrupted him, Jones sold his Los Angeles and Independence Railroad, and in 1878, the last ship departed Jones' wharf, which was then partially dismantled.²⁵⁸ The Santa Monica boomtown had become a bust. Land values collapsed, and by 1880, Santa Monica was in a deep commercial depression. The population dropped to 350, Santa Monica's only hotel closed, and only a saloon, a restaurant, and a few dry goods and grocery stores remained.²⁵⁹



Sanborn Fire Insurance Map of Santa Monica, 1887. Commercial activity during this period was centered along 2nd and 3rd streets between Oregon and Railroad Avenues. Source: ProQuest Digital Sanborn Maps, 1867-1970.

²⁵⁷ Ernest Marquez, *Port of Los Angeles: A Phenomenon of the Railroad Era* (San Marino, California: Golden West Books, 1975), 11.

²⁵⁸ The remaining portion of Jones' wharf was used as a landing for fishing boats.

²⁵⁹ Jeffrey Stanton, *Santa Monica Pier: A history from 1875 to 1990* (Los Angeles: Donahue Publishing, 1990), 10.

By 1887, a rate war between the Southern Pacific and Atchison, Topeka, and Santa Fe Railroads brought waves of new residents to Southern California, triggering a real estate boom. Rail fares from Kansas City to Los Angeles, “normally \$100, plunged to a single dollar on March 6, 1887.”²⁶⁰ Thousands took advantage of the offer, and many chose to make Santa Monica their permanent home. This rise in population spurred Santa Monica’s economic recovery.



L: 3rd between Utah and Santa Monica, 1880. Source: Los Angeles Public Library.

R: Corner of 3rd and Santa Monica, c. 1900. Source: USC Digital Library.

In 1887, Santa Monica’s commercial core was located along 3rd Street between Utah and Oregon, but, by 1895, commercial activity had spread to center along Ocean Avenue and 2nd and 3rd Streets between Oregon Avenue and Railroad Avenue.²⁶¹ The arrival of the first electric streetcar on April 1, 1896, and the later establishment of the “Balloon Route” from downtown Los Angeles, spurred further commercial development in Santa Monica. As reliable interurban rail line made it possible to commute to Los Angeles from Santa Monica, a permanent population settled into new neighborhoods to the north, and a collection of commercial buildings were built downtown.

In Santa Monica’s early years, grocers clustered on 2nd and 3rd Streets near Utah Avenue (present-day Broadway). By 1909, however, small grocery stores appeared in neighborhoods farther away from the downtown commercial core, though the majority of other commercial concerns remained clustered along 2nd and 3rd Streets between Oregon and Railroad Avenues.²⁶²

²⁶⁰ Dave Berman, “Founders’ Dreams Dashed – City Finds its Own Identity,” *Santa Monica Evening Outlook*, May 17, 1975, 3A.

²⁶¹ 1887 and 1895 Sanborn Fire Insurance Maps of Santa Monica.

²⁶² 1891 and 1909 Sanborn Fire Insurance maps of Santa Monica.

One of Santa Monica's first banks was located on the northwest corner of Oregon Avenue (present-day Santa Monica Boulevard) and 3rd Street by 1891.²⁶³ By 1895, the bank had been developed into the Bank Block, housing other businesses and civic offices as well as the bank. In 1909, Ocean Park was home to two banks: the First National Bank of Ocean Park in the Masonic Temple Building at the corner of Marine Street and Trolleyway, and the Ocean Park Bank at the 162 Pier Avenue.²⁶⁴ By 1918, a new bank had been established at the corner of Marine Street and Speedway in Ocean Park.²⁶⁵

Bay Cities Guaranty and Loan Association was the leading lending financial institution in Santa Monica during the late 1920s. It helped to finance the vast real estate boom during the period, which coincided with the dramatic population growth during that decade. The building's location at 221-225 Santa Monica Boulevard (1929; City of Santa Monica Landmark #63) was an excellent choice for the firm's flagship, situated on what was then the principal access route from Los Angeles in the city's central business district. Bay Cities Guaranty selected Walker & Eisen, a prominent Southern California architectural firm known for well-appointed office buildings, banks, and hotels, to design the tower. The Art Deco building features alternating wide and narrow pylons running the full length of the building, a prominent clock tower, and recessed, vertically stacked windows that emphasize upward movement. The style's tendency towards stylized, geometric forms is also seen in the zigzag pattern along the cornice, as well as in the use of a chevron pattern in the space between upper story windows.²⁶⁶

Tourism and Recreation

Hotel Development

In the late 19th century, Santa Monica was home to a host of agricultural enterprises: carnations, lima beans, and produce were grown with great success. However, from 1875 to 1930, Santa Monica's driving commercial force was not agriculture, manufacturing, commerce, or the budding movie industry. Instead, due to its proximity to the ocean, Santa Monica flourished as a leisure destination. Activities such as sea bathing, airplane flights, drinking, and car racing drew tourists from all over the country to Santa Monica.

In the 1860s, Dr. A.B. Hayward and his family camped in the mouth of Santa Monica Canyon to avoid the dust and heat of summer in Los Angeles. Other families soon followed their example, transforming the area surrounding Santa Monica into a popular summer

²⁶³ 1891 Sanborn Fire Insurance map of Santa Monica.

²⁶⁴ 1911 Santa Monica City Directory.

²⁶⁵ 1918 Sanborn Fire Insurance map of Santa Monica.

²⁶⁶ Adapted from "Bay Cities Guaranty Building," Santa Monica Conservancy, <http://www.smconservancy.org/property/bay-cities-guaranty-building/> (accessed August 2016).

destination.²⁶⁷ To cater to tourists, local residents opened a small grocery store, a huge sleeping tent, and a small general store. Santa Monica soon developed as an active resort community with piers, hotels, summer cottages, and services catering to a growing number of visitors. The resort's hub was on the bluffs in present-day downtown Santa Monica.



House tents near Santa Monica Beach, 1890. Source: Los Angeles Public Library

Several hotels were constructed to house beach tourists. The Santa Monica Hotel, constructed in 1885 to accommodate the increase in tourism resulting from the construction of the new railroad line, was the first hotel in town. The hotel burned down on January 15, 1889.²⁶⁸



Santa Monica Hotel, 1885. Source: Los Angeles Public Library.

J.W. Scott, a host at the Santa Monica Hotel, purchased a plot of land that he subdivided into 40 lots for sale, and developed the Arcadia Hotel with the proceeds.²⁶⁹ It was located on Ocean Avenue between present-day Colorado Avenue and Pico Boulevard. When it opened in 1887, the 125-room Arcadia was the largest building in Santa Monica. In 1893, a local

²⁶⁷ Loomis, *Westside Chronicles*, 46.

²⁶⁸ Ernest Marquez, *Santa Monica Beach: A Collector's Pictorial History* (Santa Monica, California: Angel City Press, 2004), 23.

²⁶⁹ The Loews Santa Monica Beach Hotel stands on the site of the Arcadia Hotel.

news outlet described the Arcadia Hotel as:

...a first-class, high-grade resort, built upon the finest hotel site on the coast. [...] In the rear of the house, observatory verandahs, replete with shady nooks, afford delicious after-meal lounging places. [...] On the first floor, across from the front entrance, is a well-arranged reception parlor and hotel office in one. On the left is the dining room, which comfortably seats 200 guests [...] On the right a large hall leads to the sitting room and parlor, also the writing, ladies' billiard, and reading rooms. Directly opposite the main entrance is the elevator which runs to the floors above and two below where the ballroom [...], a conservatory and other places of accommodation are to be found.²⁷⁰

The Arcadia Hotel boasted a gravity railroad to transport visitors from the train station and a bathhouse to the hotel, as well as both hot and cold running water, electric and gas lights, and indoor bathrooms. The roller coaster, a two-track, gravity-run switchback coaster designed by LaMarcus Adna Thompson, was the first in Santa Monica.²⁷¹



Arcadia Hotel Switchback Rollercoaster with Arcadia Hotel in the background, c. 1887. Source: Paradise Leased.

²⁷⁰ Unnamed local newspaper, quoted in Fred E. Basten, *Paradise by the Sea: Santa Monica Bay* (Santa Monica, California: General Publishing Group, 1997), 22-23.

²⁷¹ Marquez, *Santa Monica Beach*, 23. The failure of Santa Monica's bid to become the Port of Los Angeles doomed the Arcadia Hotel, which closed in 1906. In 1909, after a failed attempt by the California Military Academy to transform the Arcadia into a private school two years prior, the hotel was demolished.

Other early hotels include the Hotel Windermere, a Mission Revival-style resort on Ocean Avenue between Santa Monica Boulevard and Broadway.²⁷² The Romanesque Revival Keller Block (227 Broadway, Carroll H. Brown; City of Santa Monica Landmark #87) opened in 1893 as a grand structure containing the Clarendon Hotel and a corner drug store.²⁷³ The Japanese Fishing Village, located north of the present-day City limits, adjacent to the Long Wharf, proved a popular summer spot for Los Angeles' Japanese population, and a hotel, Boyo Kan, opened to accommodate visitors to the village.²⁷⁴

Other amenities, such as bath houses and plunges, were also constructed to cater to beachgoers. Among these was the “99 steps,” a wood staircase located at the base of Arizona Avenue, which was constructed in 1875 to provide locals and tourists access to the beach from the escarpment of the palisades.²⁷⁵

In the early 20th century, most beach visitors congregated near the Arcadia Hotel and the North Beach Bath House, the two largest structures on the beach. Other, smaller bathhouses drew customers as well.²⁷⁶ In the latter part of 1887, the Crystal Plunge, an open-air cement swimming pool, was built on Ocean Avenue and Front Street, where the Casa del Mar stands today.²⁷⁷ The North Beach Bath House (c. 1894, Sumner Hunt), featured saltwater and freshwater pools, dining rooms, a roof garden, and a ballroom. A bowling alley, a plank walk to the beach, and a Camera Obscura (now part of the Senior Center in Palisades Park) were added later.²⁷⁸



Camera Obscura, c. 1900. Source: Los Angeles Public Library.

²⁷² Basten, *Paradise by the Sea*, 130. The Hotel was demolished in 1961 to make room for Pacific Plaza, a 15-story commercial and residential complex (1961, John Lindsey).

²⁷³ The hotel changed ownership and was operated as the Santa Monica Hotel until the 1960s. Street-level uses changed over time, with a series of businesses including tailors, pawn-brokers, and barbers.

²⁷⁴ Marquez, *Santa Monica Beach*, 34. Another hotel, Rako Kan, opened in Santa Monica Canyon to accommodate visitors to that area.

²⁷⁵ When the Pacific Coast Highway was built in 1927, new concrete steps and a bridge over the highway were constructed to connect the palisades to the beach.

²⁷⁶ Some bathhouses outside of Santa Monica, such as the Pascual Marquez Bath House and the later Santa Monica Canyon Bath House in the same location, also profited from tourism to the area.

²⁷⁷ Marquez, *Santa Monica Beach*, 23.

²⁷⁸ Marquez, *Santa Monica Beach*, 38.



Sanborn Fire Insurance Map of Santa Monica, 1902. Commercial activity during the early 20th century was centered along 2nd and 3rd streets between Oregon and Railroad Avenues. Source: ProQuest Digital Sanborn Maps, 1867-1970.

Santa Monica Piers

Since 1875, Santa Monica's coast has been home to several piers.²⁷⁹ Santa Monica's first pier, located at the end of the arroyo (now the Santa Monica Freeway), was used to ship tar from Los Angeles' tar pits to San Francisco. Built in 1875 as the terminus for the Los Angeles and Independence Railroad, the pier consisted of a rough wooden structure, 1,740 feet long by 80 feet wide, located at the foot of Colorado Avenue.²⁸⁰ It was partially dismantled in 1879 by the Southern Pacific Railroad.



The Long Wharf, c. 1893. Source: Water and Power Associates.

In 1893, Collis P. Huntington, then president of the Southern Pacific Railroad, built the Long Wharf at Potrero Canyon.²⁸¹ At nearly 4,700 feet long, the wharf was one of the longest ever constructed.²⁸² The wharf incorporated two sets of railroad tracks, one standard and one narrow gauge, that branched into seven tracks at the 130-foot-wide seaward end.²⁸³ The Los Angeles Pacific Railroad leased the Long Wharf from the Southern Pacific in 1908. Soon after, poles were erected and the line was electrified.²⁸⁴ After the Los Angeles Pacific Railroad ended their lease in 1915, the Long Wharf was partially dismantled. Residents of the

²⁷⁹ Information on beach culture and other beach recreational activities in Santa Monica can be found in the Social and Cultural History context later in this document.

²⁸⁰ Basten, *Paradise by the Sea*, 14; Ernest Marquez, *Port of Los Angeles: A Phenomenon of the Railroad Era*, (San Marino, California: Golden West Books, 1975), 10.

²⁸¹ Though Potrero Canyon is in Pacific Palisades, four miles north of the City of Santa Monica, the Long Wharf drew in business that directly affected Santa Monica. Additionally, after the wharf was partially dismantled, it served as a landing platform for residents of the Japanese Fishing Village.

²⁸² When it opened in 1894, the Long Wharf was the longest wharf in the world.

²⁸³ Basten, *Paradise by the Sea*, 27.

²⁸⁴ Marquez, *Port of Los Angeles*, 106.

Japanese Fishing Village used the remainder of the Long Wharf as a landing platform on which to unload fish.²⁸⁵ In March 1920, the Southern Pacific Railroad decided to dismantle the remaining portion of the wharf, and it was completely gone by April 1921.²⁸⁶

During this period, many piers were built for fun, not freight. In 1898, Ocean Park founders Abbot Kinney and Francis Ryan constructed the 1,250-foot-long Ocean Park Pier, located in present-day Venice, on the pilings carrying Santa Monica's sewer pipes to the sea. The pier was used for walking and fishing, and housed no attractions. By the turn of the century, Ocean Park was at the heart of one of the most popular destinations in Southern California. Kinney and Ryan ended their business relationship in 1904, when Kinney developed the Venice salt marshes into residential lots, while Ryan developed the area around the Ocean Park Pier into "the Coney Island of the West." He added the Ocean Park Plunge and the Ocean Park Bath House. As the pier culture flourished, it began to define Ocean Park. The amusement industry drove both the local economy and the area's physical development.

The White Star Pier (1905, Alfred R. Rosenheim), was built at the foot of Hollister Avenue in Ocean Park for the Hollister Avenue Pier Company. It reopened as the Bristol Pier in 1907 after being entirely reconstructed, and a dining hall, a bandstand, and an aquarium were added to the structure, and bath houses were removed from the pier and placed on the shore.²⁸⁷ It was renamed the Crystal Pier in 1913.²⁸⁸ At the ocean end of the pier was the Bristol Pier Café, able to accommodate 800 people.²⁸⁹ In 1912 the café was moved shoreward and resituated 300 feet from the boardwalk.²⁹⁰

In the early 20th century, Santa Monica's rapid expansion forced the city to confront a serious dilemma: sewage disposal. Studies indicated that a pier could carry the city's waste far enough into the ocean that it would wash out to sea. Property interests along Colorado Avenue allowed the City to use their land to construct the Municipal Pier.²⁹¹ L.G. Osgood, owner of the California Ornamental Brick Company, recommended that the city use concrete to construct the pier, as wooden piers were notoriously plagued by infestations of shipworms (wood-burrowing clams), and were prone to succumb to the weather. On September 28, 1907, the public voted in favor of a \$150,000 bond to build the west coast's first concrete pier. Local architect Edwin H. Warner proposed a 1,600-foot-long pier,

²⁸⁵ Marquez, *Santa Monica Beach*, 34; Marquez, *Port of Los Angeles*, 114.

²⁸⁶ "Fate of Long Wharf Sealed," *Los Angeles Times*, March 22, 1920; "Visit Site of Longest Wharf," *Los Angeles Times*, April 3, 1921. Some of the heavy timbers were used in the Bradbury Residence (102 N. Ocean Way, 1923, John Byers) as well as in other buildings as far south as San Diego County.

²⁸⁷ "Fine Prospects for Bristol Pier," *The Daily Outlook*, June 13, 1907; "New Pier is Opened," *Los Angeles Times*, June 22, 1907; information provided by Nina Fresco.

²⁸⁸ Basten, *Paradise by the Sea*, 143.

²⁸⁹ "Pleasure Pier Built to Stay," *Los Angeles Times*, June 23, 1907.

²⁹⁰ "New Tenant for Hollister Pier," *Los Angeles Times*, April 20, 1912.

²⁹¹ Although the Santa Monica Municipal Pier was a civic endeavor, it has served as a tourist attraction since its original construction in 1909.

supporting an 18-inch outfall pipe running beneath the pier floor, inclined such that gravity would carry the treated waste to the ocean.²⁹² Architect Henry Hollwedel, known for his expertise in concrete construction, was recruited from New York for the job, and would go on to design several of Santa Monica's local landmarks. In August 1909, the pier was completed. It was advertised as the "largest concrete pier in the world."²⁹³ It served two purposes: a conduit for Santa Monica's sewer pipes, and a promenade for strollers.²⁹⁴



Santa Monica Municipal Pier and Looff's Pleasure Pier, c. 1922.

Source: Water and Power Associates.

Other piers were added to or replaced prior piers, such as Horseshoe Pier at the foot of Marine Street and Pier Avenue (1910)²⁹⁵ and Fraser's Million Dollar Pier in Ocean Park (1910). In 1911, Charles Lick added Lick Pier, which featured the Aragon Ballroom, to Fraser's Million Dollar Pier. The Lick and Million Dollar Piers were destroyed by fire in 1912, rebuilt, and destroyed by fire again in 1924.

After the 1924 fire, only the Lick Pier was rebuilt.²⁹⁶ Three piers replaced Million Dollar Pier after it burned, including one pier with a roller coaster.²⁹⁷

Charles and Arthur Looff, a father and son team specializing in the building and operation of carousels, roller coasters, and amusement parks, constructed Looff's Pleasure Pier immediately adjacent to the Santa Monica Pier in 1916.²⁹⁸ The Pleasure Pier featured the Blue Streak roller coaster, a swing ride, a bowling alley, and a billiard facility, as well as the Hippodrome Carousel Building (1916, various builders; City of Santa Monica Landmark #3). In 1924, the La Monica Ballroom was added to the pier.²⁹⁹

²⁹² James Harris, *Santa Monica Pier: A Century on the Last Great Pleasure Pier* (Santa Monica, California: Angel City Press, 2009), 15. The plan included a treatment plant on the beach at the foot of the pier, which purified the sewage before it was pumped into the outfall pipe for disposal.

²⁹³ Charleston, "Looff's Hippodrome."

²⁹⁴ Loomis, *Westside Chronicles*, 116.

²⁹⁵ "Crushed Rock and Gravel, Too," *Los Angeles Times*, July 14, 1910.

²⁹⁶ The Lick Pier was destroyed by fire a third time in 1970, after which it was not rebuilt.

²⁹⁷ Successive piers included the Ocean Park Pier, which became the Pacific Ocean Park (POP) in 1958 in an ill-fated attempt to compete with Disneyland. The pier was destroyed by fire in 1974.

²⁹⁸ Charles Looff notably developed New York's famed Coney Island.

²⁹⁹ Basten, *Paradise by the Sea*, 119.

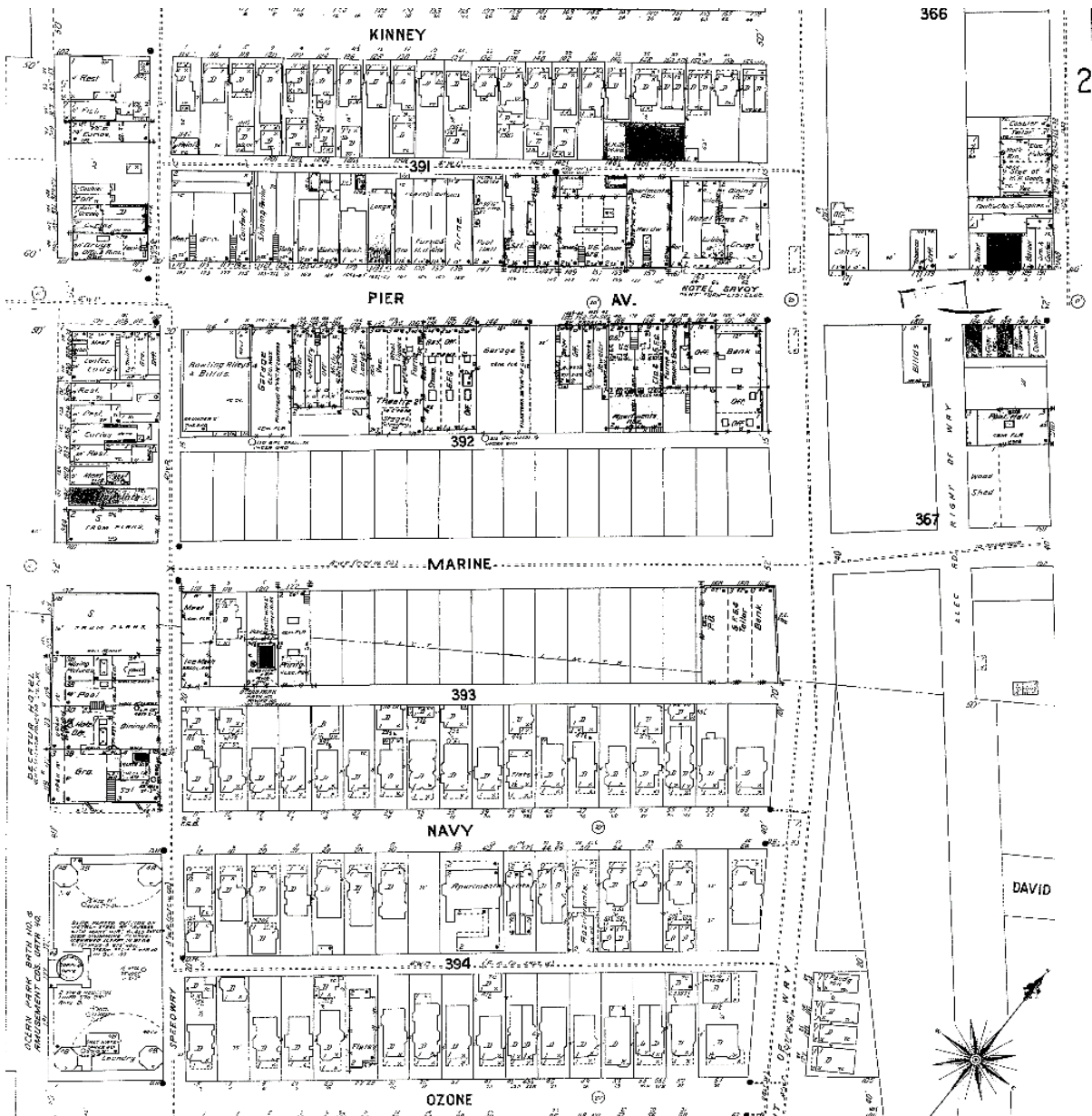
Ocean Park

In 1892, real estate entrepreneur Abbott Kinney and business partner Francis Ryan acquired a large piece of waterfront property, spanning from Hollister Avenue in Santa Monica to Washington Boulevard in Los Angeles, for development as a seaside resort, which became known as Ocean Park. One of Kinney and Ryan's first improvements to the site was the construction of a large bathhouse at Hill Street. A second Ocean Park Bath House, constructed in Venice in 1905, remained a popular local attraction throughout the first quarter of the 20th century, drawing thousands of vacationers “to what had been sand dunes and marshland.”³⁰⁰

By the turn of the century, now home to a pier, auditorium, casino, and other attractions, Ocean Park was at the heart of one of the most popular beach destinations in Southern California. The entire coastline stretching from Ocean Park to Venice became known as “the Coney Island of the West.”

In 1886, the City of Santa Monica annexed Ocean Park, which retained its own commercial district along Pier Street and the Promenade (Ocean Front Walk), as well as on the various Ocean Park piers. As the pier culture flourished, it began to define Ocean Park. The amusement industry drove both the local economy and the area's physical development.

³⁰⁰ Pitt and Pitt, *Los Angeles A to Z*, 363.



Sanborn Fire Insurance Map of Santa Monica, 1909. Commercial activity in Ocean Park during this period was centered along Pier Avenue and Ocean Front Walk. Source: ProQuest Digital Sanborn Maps, 1867-1970.

Auto Racing

In the early 20th century, auto racing attracted droves of tourists to Santa Monica, prompting new businesses to open and others to expand. The first Santa Monica road race, organized by the Automobile Dealers Association of Southern California, took place in 1909.³⁰¹ Eager to test their cars and gain publicity, early auto manufacturers and dealers encouraged racing in many communities. Santa Monica officials, seeing road racing as a means of attracting tourists and new residents, were anxious to join the trend, and volunteered to build temporary grandstands and other amenities for the races. Thousands of spectators flooded in to Santa Monica for the West Coast's first major automobile race, during which stripped-down stock cars circled a course that began on Ocean Avenue, traveled up modern-day Wilshire Boulevard to San Vicente Boulevard, and returned to the start/finish line on Ocean Avenue.

By 1911, the Santa Monica Road Races garnered national publicity, and some national teams entered the race with spare parts and mechanics in tow. Santa Monica residents rented out spare rooms to visitors, and those with homes on the race course built bleachers and hosted race parties. Each year brought larger crowds, better-known drivers, more specialized cars, and additional publicity for Santa



Early auto racing in Santa Monica, 1912. Source: Los Angeles Public Library

Monica. By 1914, the Santa Monica Road Races were internationally known, drawing top-ranked racers from the United States, France, Italy, Germany, and England. This was the first year that two major, separate races were run in Santa Monica – the Vanderbilt Cup and the American Grand Prize. The city was overtaken by an estimated 100,000 spectators who traveled from all over to experience the races.

No races were held in Santa Monica in 1915, but in 1916, the Vanderbilt Cup and the Grand Prize returned to the city. Tragically, five people, including several bystanders, were killed as a car careened off the course. This accident, as well as the coming of World War I, halted the races for two years, and dampened local enthusiasm for auto racing in the city. By 1919, when the last road races were held in Santa Monica, the city no longer needed the publicity afforded by these events.

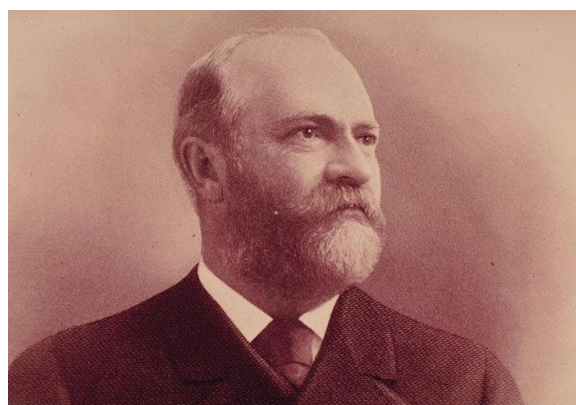
³⁰¹ Information about road racing in Santa Monica largely adapted from Scott, *A History on the Edge*, 97-98.

The 1919 auto races marked the end of a chapter in automotive history – road racing was becoming increasingly dangerous, as the fields surrounding the race course were built out with homes and businesses, and cars became too fast to race on city streets, and Santa Monica’s standing as a capitol of automotive competition was no more. Tourists and new residents flocked to Santa Monica for other attractions.

Prohibition

In the late 19th century, alcohol took a firm hold in tourist centers, including Santa Monica. hotels, restaurants, and entertainment options such as billiard rooms plied their customers with alcohol. By 1895, Santa Monica had seven saloons, six restaurants, and two beer gardens.³⁰²

Despite the popularity of alcohol and other raucous behavior with tourists, Santa Monica’s residents struggled with the moral quandary of how much drinking, and the consequences thereof, could be tolerated in the city. A Santa Monica branch of the Women’s Christian Temperance Union was established in the 1880s, championed by Frederick H. Rindge, a wealthy Santa Monica landowner of Puritan upbringing.³⁰³



Frederick H. Rindge, the champion of the temperance movement in Santa Monica. Source: Santa Monica Public Library

In 1900, Santa Monica’s temperance movement scored a victory, and the city’s first prohibition law was enacted.³⁰⁴ Passage of this bill was smoothed by the fact that Rindge pledged to give the city \$2,500 to make up for the amount that the city would lose in saloon licensing fees. The law proved effective: by 1902, there were no saloons or beer gardens noted on Sanborn maps. However, alcohol could still be sold, as restaurants and hotels retained the right to serve drinks with meals costing over 25 cents – and they occasionally violated this rule. In fact, the rule was further weakened to allow alcohol to be served if it accompanied food.³⁰⁵

Rindge and other prohibition activists attempted to make Santa Monica an entirely dry city in 1903, but the measure failed. In 1908, another prohibition measure was again voted down. However, Santa Monica enacted full prohibition of alcohol sales in 1917, two years before the United States passed the 18th Amendment to the U.S. Constitution, making prohibition a federal

³⁰² 1887 and 1895 Sanborn Fire Insurance Maps of Santa Monica.

³⁰³ Scott, *A History on the Edge*, 100; Basten, *Paradise by the Sea*, 24.

³⁰⁴ Scott, *A History on the Edge*, 101.

³⁰⁵ Scott, *A History on the Edge*, 100.

law.³⁰⁶ However, alcohol was still prevalent in Santa Monica. Private citizens made their own alcohol, and speakeasies sprang up all over town. Hotels kept private rooms in which their clients could enjoy drinks, and the Santa Monica ports served as a logical landing place for liquor destined for illegal sale throughout Los Angeles.³⁰⁷

By 1919, commercial activity in Santa Monica remained mostly centered around 2nd and 3rd Streets between Santa Monica Boulevard and Colorado Avenue, with an additional cluster of commercial activity emerging on Main Street by 1918. Ocean Park retained its own commercial core. Shops, movie theaters, and hotels lined the Promenade (Ocean Front Walk) and Pier Avenue, and piers such as Fraser's Million Dollar Pier were home to shops, dance halls, saloons, restaurants, and movie theaters.

³⁰⁶ Scott, *A History on the Edge*, 101.

³⁰⁷ Scott, *A History on the Edge*, 101.

THEME: PRE-WORLD WAR II COMMERCIAL DEVELOPMENT (1920-1944)³⁰⁸

OVERVIEW

This theme addresses commercial development between 1920 and 1945. It explores the continued growth of Santa Monica between the World Wars, when the downtown commercial core grew beyond its previous boundaries. Santa Monica's beachside location influenced its continued commercial development, from the establishment of grand hotels to serve the growing tourism industry to the construction of the city's first high-rises and department stores. Commercial endeavors included beach recreation, tourism, and the expansion of the downtown commercial core and Ocean Park's commercial area, serving both the growing permanent population and seasonal tourists.

Santa Monica experienced continued growth and development following World War I. In the 1920s, Santa Monica's population jumped from 15,000 to 37,000, the largest increase in the city's history.³⁰⁹ Commercial activity increased apace, and buildings were constructed to accommodate Santa Monica's new or expanding businesses and increased tourist activity. Commercial trends that began in the early 20th century continued in the 1920s, with the establishment of numerous prominent commercial buildings downtown, including the city's first skyscrapers, along with the continued development of resort- and tourist-related resources. The downtown commercial core continued to expand along with the growing population. However, the Great Depression and World War II slowed commercial development in Santa Monica. Building activity declined, and new commercial construction was rare. Santa Monica's tourist attractions struggled throughout the Great Depression.

This section begins with a brief examination of the continued growth of the downtown commercial core, followed by a discussion of tourism, recreation, and beach culture in Santa Monica following World War I through the end of World War II, and the effects of the Great Depression on Santa Monica. Santa Monica's commercial development during this period provided the foundation for postwar economic expansion and contributed to the continued development of Santa Monica's identity as a beach resort town.

³⁰⁸ This theme primarily discusses commercial development in Santa Monica between the World Wars. The period of significance extends to 1944 to capture the few commercial businesses established in the 1940s; these are largely a reflection of prewar patterns and the ability of Santa Monica to maintain the tourism industry during the war, and do not merit a separate "during the war" theme as is warranted in the industrial development section.

³⁰⁹ Berman, "Founders' Dreams Dashed," *Santa Monica Evening Outlook*, 5A.

Downtown Commercial Core



Santa Monica Boulevard and Third Street, facing northeast, 1928. Source: UCLA Special Collections, Adelbert Bartlett Papers.

Several prominent commercial buildings were constructed in the late 1920s and early 1930s. Clinton Gordon Parkhurst, a prominent Santa Monica realtor and former mayor of Venice, constructed the Spanish Colonial Revival Parkhurst Building at 185 Pier Avenue in Ocean Park (1927, Marsh, Smith & Powell; City of Santa Monica Landmark #8). In 1929, Santa Monica's first two skyscrapers were completed: Bay Cities Guaranty at 225 Santa Monica Boulevard (Walker & Eisen; City of Santa Monica Landmark #63) was 196 feet tall, and the Central Tower Building at 1424 4th Street (M. Eugene Durfee; City of Santa Monica Landmark #103) was 102 feet tall. Hotels from the period include the Palisades Building (101 Wilshire Boulevard, William Ache, 1924; City of Santa Monica Landmark #102) at the Miramar Hotel,³¹⁰ the Breakers (1926, architect unknown, demolished),³¹¹ the Sovereign Hotel, 205 Washington Avenue (1928, Kurt Meyer-Radon; City of Santa Monica Landmark #31), the Georgian Hotel, 1415 Ocean Avenue (1931, M. Eugene Durfee; City of Santa Monica Landmark #30), the Lido Hotel at 1455 4th Street (1931, Harbin F. Hunter; City of Santa Monica Landmark #41), and the Shangri-La Hotel at 1301 Ocean Avenue (1939, William E. Foster; City of Santa Monica Landmark #91). Henshey, Van Antwerp, and Murdoch's, known to its clientele as Henshey's, was established in 1925 in the four-story brick Tegner Building at the corner of 4th Street and Santa Monica Boulevard (demolished; City of Santa Monica Landmark #27) the same year. The mid-level department store served

³¹⁰ The Palisades building (1924, City of Santa Monica Landmark #102) is located on the grounds of the Miramar Hotel.

³¹¹ Basten, *Paradise by the Sea*, 173. The Grand Hotel, also known as the Chase Hotel, the Monica Hotel, and the Sea Castle Apartments, was constructed in 1926 as Breakers Beach Club. It was converted to a hotel in 1934, and into apartments in the 1960s. In 1996, after being damaged in the 1994 Northridge earthquake, the building was demolished.

as an anchor for downtown commercial activity.³¹² Following the commercial building boom of the 1920s, Santa Monica's image as a small seaside resort town was transformed into a metropolitan shopping district. Two- and three-story commercial buildings lined downtown streets in the years leading up to World War II, many of which are still extant today.



Looking north toward Santa Monica Boulevard from 4th Street, c. 1939. The Central Tower Building (City of Santa Monica Landmark #103) is on the left, and Henshey's (City of Santa Monica Landmark #27) is on the right. Source: Michael Ryerson.

Tourism and Recreation

Santa Monica Piers

The Santa Monica Pier (100-400 Santa Monica Pier, reconstructed 1921; City of Santa Monica Landmark #4) provided a hub for Santa Monica's early development.³¹³ In 1921, after it became clear that the porous concrete used for the Santa Monica Municipal Pier's supports had allowed moisture to corrode the underlying steel supports, the pier was reconstructed. City Commissioner William H. Carter recommended that the city use creosote-treated wood piles and substrate to reconstruct the pier, which were believed to be equally long-lasting and less expensive than concrete. Holes were cut into the concrete floor of the pier, through which new wooden piles were driven. The holes were subsequently patched with new concrete. The process was completed on November 17, 1920, and the pier reopened to the public on January 1921.³¹⁴ In the early 1930s, the concrete deck was replaced

³¹² Henshey's survived as a mid-level department store until the 1990s.

³¹³ The structure currently known as the Santa Monica Pier was originally constructed as two adjacent, separately owned piers known as the Municipal Pier and the Pleasure Pier.

³¹⁴ Harris, *Santa Monica Pier*, 19.

with wooden planks, which, by 1937, were covered with asphalt. The pier was re-decked in approximately 1940 as part of the Works Progress Administration program.³¹⁵

*Santa Monica Yacht Harbor*³¹⁶

Plans for yacht harbors were drawn up several times in Santa Monica's history, but no progress was made until 1926, when a group of businessmen formed the Santa Monica Breakwater Association, and asked for state approval of breakwater and harbor construction.³¹⁷ In April 1929, the Breakwater Association lobbied the California State Senate to pass the Harbor District Bill, which would allocate funding for the proposed breakwater. Though the legislation was vetoed by Governor Clement C. Young, the breakwater proponents were undeterred.

In June 1930, the Santa Monica City Council unanimously voted to construct a breakwater and small harbor with the support of public bonds. Engineer Taggart Aston designed a breakwater that employed a series of sand-filled concrete caissons, each 100 feet long, placed adjacent to one another to form a 1,500-foot breakwater raised fourteen feet above the water line.³¹⁸ The plans also called for an extension of the Municipal Pier, and a 150-foot suspension bridge to provide pedestrian access from the pier to the breakwater. In September 1930, the Santa Monica Harbor Company, Ltd. was incorporated, and work began with the extension of the Municipal Pier on October 28, 1930. The City held a ceremony for the commencement of the project.

In mid-February 1931, progress on the project came to a halt when the Santa Monica Harbor Company reported that its funding had fallen through. However, earlier that month, the Santa Monica-Ocean Park Chamber of Commerce had re-applied to the State for funding for the breakwater. The act was signed by newly-elected Governor James Rolph, Jr. on June 18, 1931, allowing Santa Monica to issue a district bond. A \$690,000 bond measure was passed by popular vote on September 12, 1931, enabling the City to construct the yacht harbor, and the franchise contract with Santa Monica Harbor Company was canceled.³¹⁹ The City chose to move forward with Taggart Aston's design for the breakwater.

The dock and forms were completed in February of 1933, and the concrete for the first caisson was poured on February 25. After setting for a month, the caisson was towed to Santa Monica. Less than a week after its placement, a crack was discovered on the caisson's

³¹⁵ Scott, *A History on the Edge*, 112.

³¹⁶ Although this was a civic project, it is included here under the context of the continued development of Santa Monica as a tourist destination related to its beach-front location.

³¹⁷ History of Santa Monica Yacht Harbor largely adapted from Harris, *Santa Monica Pier* and Stanton, *Santa Monica Pier*.

³¹⁸ "Yacht Harbor Starts Today," *Los Angeles Times*, October 28, 1930, A2.

³¹⁹ "Yacht Harbor Reality Soon," *Los Angeles Times*, September 16, 1931, 12.

outer side. Engineers originally speculated that the crack was caused by a collision with debris on the ocean floor when the caisson was dropped, but further inspection revealed that a strong sea current was the true culprit. Ocean currents had also carved out a forty-foot trough on both sides of the caisson's base, causing the structure to settle an extra three feet. Construction was put on hold while the City brought in United States Army Engineer D.E. Hughes to assess the situation. Hughes advised building a rock-mound style breakwater as opposed to the crib-style plan. After researching both proposals, city officials determined that a rock-mound seawall was within the amount budgeted, and on May 26, 1933, City Council formally approved the changes in the contract with the Puget Sound Bridge and Dredging Company.



Santa Monica breakwater under construction, 1934. Source: Santa Monica Public Library.

Two barges brought the first thousand tons of stone from Catalina Island on July 14, 1933, followed by a regular schedule of three barges arriving every other day, each carrying five hundred tons of stone. By early October, the rock wall was visible to people looking from the beach and the pier. On July 30, 1934, Santa Monica City Council announced the completion of the breakwater, adopted an ordinance for boating regulations, and appointed a Harbor Committee. By the end of August, the harbor boasted 99 yacht moorings, among them Charlie Chaplin's yacht, *Panacea*. New restaurants, such as O.J. Bennett's Seafood Grotto and The Galley, thrived due to the yacht harbor. Boat-related businesses such as rentals, repair, parts, and maintenance proliferated on the pier deck. The breakwater affected the ocean's current, and the north beach accumulated sand, expanding to more than three times its normal width.



View of Santa Monica Harbor, Pier, and breakwater looking toward city, 1936. Source: Santa Monica Public Library.

With the outbreak of World War II came the end of yachting in Santa Monica. United States Navy activities displaced entire fleets of fishing boats previously moored in Los Angeles, Newport, and San Diego harbors, forcing them to relocate. By December 1941, 46 of these boats moored in Santa Monica, and embarked on a very successful business, reeling in tons of mackerel daily. The mackerel was unloaded onto cargo trucks on the Municipal Pier, and shipped to canneries in San Pedro. Unfortunately, the pier deck and substructure were damaged by the trucks, and in September 1942, city officials lowered the vehicle-weight limit on the piers from five to three tons, dealing a crippling blow to the nascent fishing industry. The inability to ship their haul from the pier forced many boats to dump their day's catch in the bay, rather than let it rot in their boats. By October 1942, thousands of dead mackerel littered the harbor waters. The United States Department of War ordered emergency repairs to the Municipal Pier to accommodate the heavier cargo trucks.

After the war, it was apparent that the harbor was no longer suitable for yacht mooring. Years of storms had damaged the breakwater enough that the harbor waters were not optimal for mooring, and the City was slow to begin repairs. Ongoing dredging and repair costs became a financial drain on the City, and by the early 1980s, little was left of the breakwater or the yacht harbor.

The Great Depression

In 1927, the United States entered a mild recession.³²⁰ Because it relied primarily on tourist traffic, Santa Monica was among the first to feel the effects of economic decline. As with financial institutions throughout the United States, almost immediately after the stock market crash in 1929, Santa Monica's banks were compromised as anxious residents rushed to withdraw their money. Already weakened by the recession, previously solid institutions such as Bay Cities Guaranty Building and Loan Association and the Marine Bank in Ocean Park folded during the Depression. Across the city, businesses failed. Building projects in Santa Monica declined dramatically during the Depression. Where the city had projects valued at \$3 million begun in 1929, projects started in 1933 were valued at less than \$500,000. By 1932, there were 1,600 unemployed people in the city.³²¹

Santa Monica's prewar leisure industry suffered during the Great Depression. Locals and tourists alike were unable to afford to patronize attractions such as pleasure piers. The Santa Monica Amusement Company, operator of the Pleasure Pier, declared bankruptcy in 1935. The La Monica Ballroom was downgraded to a convention center and offices, and later into a roller-skating rink.³²² Muscle Beach, along with other local beaches, served as an inexpensive tourist attraction during the Depression.

As the Depression wore on, Santa Monica faced a moral dilemma. A high-class brothel run by Lee Frances, a well-known madam with houses in San Francisco and Los Angeles, was established on the 2300 block of La Mesa Drive in approximately 1938, and gambling was more of an epidemic. Gambling ships moored in the Santa Monica Bay drew gamblers by the score, and the pastime, though illegal, quickly infiltrated even the most prestigious Santa Monica businesses. The Casa del Mar beach club ran illegal slot machines in the 1930s, and Santa Monica restaurants hosted illegal card games disguised as charity fundraisers. Bookmakers ("bookies") met bettors in hotel rooms, and bingo parlors abounded in Ocean Park.³²³ An initiative was passed in 1933 banning gambling on Ocean Park's piers, and Santa Monica residents petitioned to eradicate gambling from the city, only to be counteracted by a more popular petition, signed by local gamblers, to keep gambling in the area.³²⁴

Despite the financial insecurity of the period, several businesses were established in Santa Monica during the Depression. These included Merle Norman Cosmetics, which opened the first Merle Norman Studio in Santa Monica in 1931. Merle Norman first produced cosmetic

³²⁰ David C. Wheelock, "Monetary Policy in the Great Depression: What the Fed Did, and Why," *Federal Reserve Bank of St. Louis Review* 74, no. 2 (March 1992), 3-27.

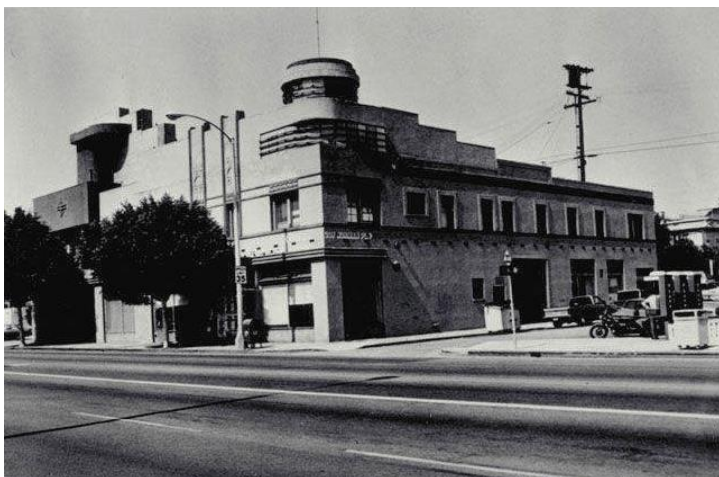
³²¹ Scott, *A History on the Edge*, 105.

³²² Scott, *A History on the Edge*, 108-109.

³²³ Scott, *A History on the Edge*, 106-107.

³²⁴ Scott, *A History on the Edge*, 108.

products while studying chemistry and medicine in Santa Monica in the 1920s.³²⁵ One of her first creations was a salve to treat children's rashes and other skin irritations. She later set up a laboratory in the garage of her Ocean Park home, where she experimented with various ingredients to create applications to improve women's complexions. She developed a slogan, "Try Before You Buy," based on the philosophy that free initial consultations and samples would cultivate a devoted customer base.³²⁶ The popularity of her products led her to expand her market by contracting women to sell her product line from their own cosmetic studios. This not only facilitated the growth of Merle Norman Cosmetics, but gave hundreds of women the opportunity to own their own businesses.



Merle Norman Building, 2525 Main Street (c. 1920; alterations by H.G. Thursby, 1936; City of Santa Monica Landmark #44), 1983. Source: Santa Monica Public Library.

In 1935, Merle Norman opened a new building on Main Street in Ocean Park (2615 Main Street). Little more than a year later, the company moved to new headquarters, a former rooming house at 2525 Main Street (c. 1920; City of Santa Monica Landmark #44). Norman had a false façade applied to the building in 1936 designed by H.G. Thursby, transforming it into a Streamline Moderne commercial building with a unique circular cupola. The modernity and technological sophistication conveyed by the building, coupled with the success of the company, brought hope to Depression-era Santa Monica.³²⁷

³²⁵ City of Santa Monica, Planning Division, Planning and Community Development Department, "2525 Main Street - The Merle Norman Building (LC-02-LM-004). Public Hearing to Receive Historic Evaluation Report and Determine Formal Consideration of Landmark Designation Application."

³²⁶ Per Nina Fresco, this slogan became a lifestyle. Norman came up with the idea of "testers," ubiquitous in modern-day department stores.

³²⁷ After coping with the limited supplies and transport available during World War II, expansion of Merle Norman facilities resumed, and in 1952 the company moved to its present location on Bellanca Avenue in the city of Los Angeles, near the Los Angeles International Airport.



Merle Norman Building, 2525 Main Street, before alterations (c. 1920; alterations by H.G. Thursby, 1936; altered; City of Santa Monica Landmark #44), 1935. Source: Nina Fresco.

Other Santa Monica businesses reinvented themselves to stay afloat, such as the Santa Monica Brick Company, which had produced thousands of bricks a day at its factory at Cloverfield Boulevard (formerly 23rd Street) and Michigan Avenue in the 1920s. The company turned to producing tile for furniture decoration under the name Taylor Tillery.³²⁸ W.I. Simonson took over Santa Monica's Packard dealership (now Simonson Mercedes-Benz) at 1626 Wilshire Boulevard (1928, rebuilt 1986, Edward J. Baume) in 1937.

Commercial Development during World War II

The pace of development slowed nationwide in the 1940s as the United States focused its efforts on World War II. However, due to the military presence in Santa Monica, Santa Monica's leisure industry adapted successfully to the exigencies of war. The beaches continued to draw tourists. Blackouts forced Santa Monica's amusement piers to restrict operations, but they were open during the day, and continued to welcome crowds using "dim out" procedures in which pier lights were shielded to reduce their visibility to the enemy.³²⁹ Ocean Park's piers were particularly popular, and the Aragon Ballroom on Lick Pier was renowned for its dances. Still other entertainment options in the city operated on a twenty-four-hour schedule during the war. Movie theaters such as Douglas' Aero Theater at 1328 Montana Avenue (1939, P.M. Woolpert) were among these businesses, as were bowling alleys.³³⁰

Several of Santa Monica's hotels, including Casa del Mar beach club, the Edgewater Club, and the Deauville Club, were taken over by the military to allow off-duty military personnel to recover from combat before embarking on new missions. The Army Air Corps used the Miramar Hotel as a redistribution center for officers and soldiers returning from overseas duty.³³¹

³²⁸ Scott, *A History on the Edge*, 112.

³²⁹ Scott, *A History on the Edge*, 123.

³³⁰ Scott, *A History on the Edge*, 123.

³³¹ Scott, *A History on the Edge*, 123.

THEME: POST-WORLD WAR II COMMERCIAL DEVELOPMENT (1945-1977) OVERVIEW

This theme addresses postwar commercial development between 1945 and 1977. Southern California's postwar population boom and rise in consumer culture spurred retail and commercial development throughout the region. Santa Monica was no exception. This theme explores the retail development associated with Santa Monica's expanding role as a residential community, its continuing role as a resort and hub of "space age technological development,"³³² and its emerging role in the provision of healthcare and financial services for Los Angeles' westside. Large-scale commercial development in the postwar era was largely concentrated along Wilshire and Santa Monica Boulevards. In addition to these major commercial arteries, neighborhood business districts continued to flourish in the postwar period. Small, low-rise Modern-style commercial buildings appeared in the commercial strips along Montana Avenue, Pico Boulevard, and even along Main Street in Ocean Park; additionally, a number of low-rise retail shopping centers were established along Lincoln Boulevard.

The majority of the section is devoted to the commercialization of Santa Monica and Wilshire Boulevards and the transformation of these arteries into locations for high-rise financial services and health-services buildings. The establishment of the RAND Company headquarters, the redevelopment of 3rd Street as the Santa Monica Mall, and the establishment of the Santa Monica Business Park are also detailed.

Retail & Restaurants

Prior to World War I, downtown Santa Monica was the commercial hub of the city. One of the first new commercial structures built after World War II was the Sears Roebuck department store (1946, Rowland H. Crawford; City of Santa Monica Landmark #62) at 302 Colorado Avenue. Built in the late Streamline Moderne style, the building established a dominant presence in Santa Monica. Demand for household and other goods was high: more than 2,000 customers rushed into the department store in the first ten minutes after it opened and forty police officers were required to control the crowd.³³³ The building was designed to accommodate pedestrian and automobile traffic with two entrances and a substantial parking lot. Sears Roebuck was designated a City Landmark in 2005.

³³² "Two Research Firms Lease Office Space," *Los Angeles Times*, Jan 13, 1963, I6.

³³³ Santa Monica Conservancy, "Sears Roebuck Store," <http://www.smconservancy.org/property/sears-roebuck-store/> (accessed June 2016).



Sears Roebuck department store, 1946. Photo by Julius Shulman. Source: Getty Research Institute.

In August of 1949, another department store, J.C. Penney, moved to a new location at 1202 3rd Street (Milton L. Anderson). The retailer became an anchor store on the nearly empty block and became a catalyst for building along 3rd Street.³³⁴ Another example of postwar retail development in the city was the establishment of Barker Brothers (c. 1949, architect unknown) at 209 Wilshire Boulevard.³³⁵ The beach-city outpost of the well-known downtown furniture purveyor was Modern in its design with large picture windows and a neon sign designed to attract the attention of passing motorists.

Santa Monica is home to several Googie-style coffee shops. Examples include Rae's (1952, A.L. Collins) at 2901 Pico Boulevard; The Penguin (1959, Armét, Davis, Newlove) at 1670 Lincoln Boulevard; Norm's (1965, James Mount, demolished) at 1601 Lincoln Boulevard; Coffee Dan's/Biff's (1954, Douglas Honnold, demolished) at 130 Wilshire Boulevard; and Zucky's (1940/1954, Harold S. Johnson) at 433 Wilshire Boulevard.³³⁶



L: Barker Brothers, c. 1949. R: The Penguin Coffee Shop, 1959. Photos by Julius Shulman. Source: Getty Research Institute.

³³⁴ "Retailing in Santa Monica," in "A Century of History," *Santa Monica Evening Outlook*, 7C.

³³⁵ Based upon a photograph contained in the Julius Shulman photographic archives at the Getty.

³³⁶ Zucky's originally started as a 60-seat Ocean Park location in 1946.

Themed Restaurants

Santa Monica's roots in the tourism and hospitality business made it a natural location for themed and classic-dining restaurants during the postwar period. As described by author and architectural historian Peter Moruzzi, such restaurants were "the upscale dinner houses that were popular in American cities from the 1940s through the 1970s."³³⁷ By the late 1970s, these types of restaurants began to disappear. Many closed because their original owners retired. A trend toward healthier eating also meant the butter-laden menus typical in these types of restaurants became passé. Moreover, formal elements of service such as tuxedoed captains, bow-tied bus boys and table-side food preparation appeared to be antiquated holdovers of the older generation. Formal business lunches were also on the wane as an era of casual dining and fast-food swept the nation.

While the themed and classic-dining restaurants from the 1950s and early 1960s tended to be sole proprietorships, by the mid-1960s and early 1970s a second wave was taking hold. These restaurants included replication of previously successful concepts in other locations, and the emergence of restaurant development corporations that built larger chains of themed restaurants. These establishments were typically located near "an airport, freeways, industry and a good-sized upper-income bedroom community."³³⁸

As a group, the architecture for themed restaurants from mid-20th century was typically inward-focused; street elevations were generally void of windows but complemented by large, often illuminated signage to attract passing motorists along the commercial strips and boulevards on which they were located. Inside, they typically featured large cocktail lounges and booth-lined dining rooms where wood paneling lent an air of sophistication or theme-related décor transported diners to a fantasy world.

One of the oldest extant examples of themed restaurant in Santa Monica is The Galley. Opened in 1934 on the Santa Monica Pier, it moved to 2440 Main Street (1946, architect unknown) in 1947. The Galley was a tribute to seafaring appropriate for a city on Santa Monica Bay. The exterior featured bamboo and bamboo matting on the façade. The restaurant's hand-hewn wooden interior walls were decorated with portholes, nets, rigging, pilot wheels and other nautical salvage items.³³⁹ Captain Ralph W. Stephan was a long-time owner of the restaurant. After Stephan's death in 1989, the restaurant was purchased by Ron Shur.

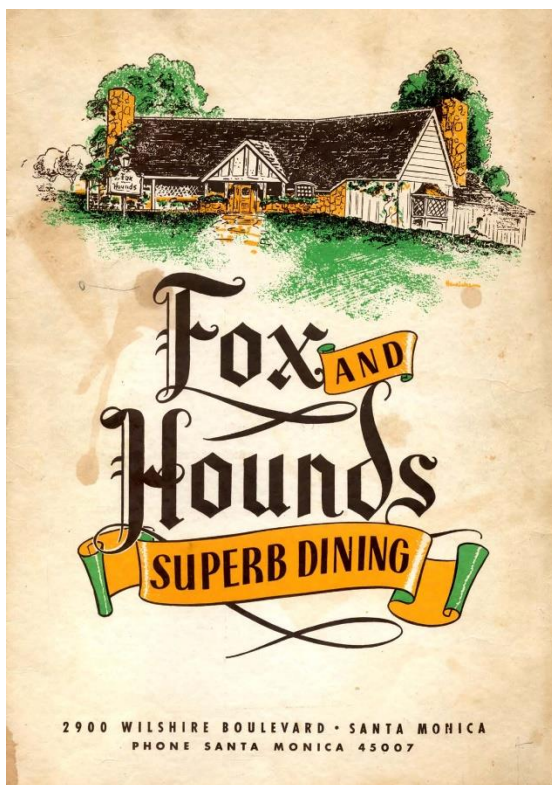
After the war, themed restaurants proliferated along Wilshire Boulevard serving the neighborhood as well as business clientele from nearby commercial development. In a few

³³⁷ Peter Moruzzi, *Classic Dining*, (Layton, Utah: Gibbs Smith, 2012), 10.

³³⁸ Lou Dresser, "Nostalgia Proves Tempting Dish for Diners," *Los Angeles Times*, December 1, 1974, K1.

³³⁹ "Roundabout," *Los Angeles Times*, September 2, 1970, H10.

short blocks it was possible to eat one's way around the world. In 1947, the Breitbart family opened the English-Tudor Revival-style Fox and Hounds Restaurant at 2900 Wilshire Boulevard (demolished). From a single dining room, the establishment grew to include several dining rooms and banquet rooms. The restaurant was a frequent site of meetings for local business-civic organizations. It closed in 1978.



Fox and Hound menu.
Source: Los Angeles
Public Library.

In 1959, Sylvia Wu opened Madame Wu's Garden at 2628 Wilshire. A few years later, the restaurant moved to 2201 Wilshire Boulevard (1968, Guy Moore, demolished). The free-standing pagoda-style featured rounded stucco walls, a crimson door, a "magnificent stone waterfall" and Chinese-themed murals. It attracted politicians, businessmen and a Hollywood clientele that included Cary Grant, Frank Sinatra, Mia Farrow, and Robert Redford.³⁴⁰ Sylvia Wu became somewhat of a celebrity in her own right when she authored "Madame Wu's Art of Chinese Cooking," "Cooking with Madame Wu," and "Memories of Madam Sun: First Lady of China." In 1960, the German-themed Knoll's Black Forest Inn was founded by Norbert and Hildegard Knoll at 2454 Wilshire Boulevard (1952, architect unknown). Designed to on the exterior and interior to appear as a "small inn in the forest"

³⁴⁰ "Chinese Menu Blends Tradition with Innovation," *Los Angeles Times*, June 1, 1989.

with a stone fireplace. It featured authentic German American food by Chef Knoll. It closed in 2006.

In the early 1960s, Casa Escobar at 2500 Wilshire Boulevard (1954, architect unknown) opened for business in the location previously occupied by Smokey Joe's. The original restaurant for what was to become a small chain was opened in 1946 by Juan and Rosa Escobar near Pico and Sepulveda in West Los Angeles. Other restaurants followed in the 1950s including expansion to Sherman Oaks. The Santa Monica restaurant featured expressive Modern-style flourishes such as the abstract amoeboid signage, textured concrete block, and landscaped backlit signage.

Santa Monica was also home to Bob Burns restaurant at 207 Santa Monica Boulevard (1962, architect unknown, demolished). Styled after a Scottish country home, the restaurant was opened in 1962 by Bob Burns and Elizabeth Teeter Burns (c. 1915-1999).³⁴¹ The windowless building dominated the corner of 2nd Street and Wilshire, and featured a mansard roof. The dimly-lit restaurant served continental cuisine and was noted for its high-backed wooden leather chairs, leather booths, piano bar, fireplace and coat of arms décor – a significant step up from the Bob Burns Coffee Shop and Tartan Room the couple had opened in North Hollywood in the 1950s. Two other locations in Newport Beach and Woodland Hills followed and eventually closed. The Santa Monica location closed on New Year's Eve in 1998.

One of Santa Monica's oldest theme restaurants, Chez Jay (1657 Ocean Avenue; City of Santa Monica Landmark #100), was opened by Jay Fiondella in 1959 on the former site of the Dawn Motel. The nautical-themed restaurant reflected the interests of its owner, who loved boats, and was an adventure seeker and treasure hunter. Among his adventures; backing a salvage mission on the *Andrea Doria*, a liberty ship in Oman, gold mining, and reclaiming old war planes. Fiondella also made the newspaper when his beloved home-built ship fell from a transport trailer in Culver City and had to be destroyed before the hull ever touched water. Chez Jay was well-known as a staple eatery and drinking establishment for nearby RAND Corporation employees.³⁴² The restaurant is associated with a significant amount of local folklore. One story that has been confirmed is that Alan Shepard smuggled one of Chez Jay's signature peanuts to the moon.³⁴³

Santa Monica Mall (1962-1965)

The late 1950s marked the beginning of a wave of urban renewal projects for aging city downtown shopping districts. These downtown districts had been usurped by the building

³⁴¹ Elizabeth Burns was the first woman president of the California Restaurant Association.

³⁴² "Saving Chez Jay: Santa Monica Feathers A New Nest for Popular Restaurant," *Los Angeles Times*, January 12, 1989, W1.

³⁴³ "Santa Monica Goober Goes to Moon—the First Astronaut," *Los Angeles Times*, April 15, 1971, WS1.

of suburban shopping malls. Noteworthy examples included Pomona, Fresno, and Sacramento, where planners transformed streets into unified, pedestrian-friendly districts. In 1959, anticipating increased competition from new shopping developments in Century City, West LA, and Culver City, the Santa Monica Chamber of Commerce organized the Santa Monica Tomorrow Committee to revitalize the downtown commercial center. The group then hired Gruen Associates to conduct a study. The resulting report concluded “the strongest possible catalyst for improvement...was to have a mall,” and to provide additional parking facilities.³⁴⁴ In 1962 the city hired Charles Luckman & Associates to develop the preliminary mall plans. After a vetting process with local merchants and property owners, the City adopted a resolution to build the mall in 1963. Luckman was then commissioned to develop the final design plans in 1964. The Mall project was dedicated on November 5, 1965.

The project included the closure of 3rd Street to all vehicular traffic between Wilshire Boulevard on the north and Broadway on the south. At a cost of \$600,000, the new pedestrian mall featured a “blend of red brick pavers, concrete, greenery and reflecting pools.”³⁴⁵ Concrete planters with backless wooden benches were key elements of the design. The brick paving pattern consisted of twelve bricks laid horizontally in two rows of six bricks each, followed by the same configuration of twelve bricks placed at a right angle for to create an orthogonal pattern. It also featured three platforms (one per block) designed for musical performances. A total of 138 trees were planted, along with thirty types of mature shrubs. Other amenities included piped-in music, indirect lighting, drinking fountains, and public telephones. Two trams were designed to circulate in and around the mall from 2nd to 4th Streets in a figure-eight pattern.³⁴⁶ A sub-committee of the Chamber of Commerce raised \$40,000 from eight families for the building of a friendship fountain depicting the history of Santa Monica by artist Merrell Gage (1892-1981).³⁴⁷ In 1965, a new parking assessment district was established and six four-story parking structures were built in 1966 to provide ample free parking in the Mall vicinity.

As was often the case with such projects, merchants along the mall used the opportunity to remodel their storefronts — a collective \$275,000 worth at the time of the opening. Santa Monica councilman Kenneth B. Walmsley (who was also a contractor) partnered with local

³⁴⁴ “Santa Monica Mall: A Community Effort,” *Los Angeles Times*, June 27, 1974, WS8.

³⁴⁵ “Teamwork Built New Santa Monica Mall,” *Los Angeles Times*, November 7, 1965, M2.

³⁴⁶ “New Santa Monica Mall,” *Los Angeles Times*.

³⁴⁷ Sculptor, educator; full name Robert Merrell Gage. Gage was born in Topeka, Kansas in 1892. He studied at the Art Students League in 1911 and at the Robert Henri School of Art; Gage also served as an apprentice to Gutzon Borglum from 1914 to 1916 and again from 1921 to 1923. Gage taught at Washburn College in Kansas, c. 1915-1916; the Kansas City Art Institute, 1915-1916 and 1919-1921; and the University of Southern California at Los Angeles, c. 1925-1958. In 1955, Gage's film, “The Face of Lincoln,” won an Academy Award in the two-reel short subject category.

architect James Mount, AIA to conduct remodeling seminars sponsored by the Mall Development Committee.³⁴⁸ Mount was also responsible for a new \$250,000 complex of retail specialty shops erected on the Mall at Santa Monica Boulevard in 1966 for Merton M. Rosenfeld.³⁴⁹ Another new project was the 9,000 square foot store for developer Walter N. Marks, Jr., (1962-3, Mayer & Kanner) featuring a ceramic tile front, decorative pilasters of white ceramic tile and anodized aluminum detailing.³⁵⁰ Walter N. Marks, Jr. was the son of Walter N. Marks (1930-2009), who founded a real estate company in 1956 that was responsible for the development of many office and commercial complexes along Wilshire Boulevard in Los Angeles. He was also a philanthropist and instrumental in helping to save the Helms Building in Los Angeles.³⁵¹ The Marks family also includes Wally N. Marks, III, third generation investor.³⁵²

The Mall was the site of much community activity in the years that immediately followed. By the early 1970s, however, “the city had given up on the mall as a vital business area and began work on a downtown redevelopment project immediately south of the mall.”³⁵³ In 1975, architect Charles Kanner was called in to evaluate the problems and solutions. Kanner concluded the Mall had no visual or retail anchor and the necessity of walking through “mean alleyways” from the detached parking garages was unappealing.³⁵⁴ In 1981, the Santa Monica Place shopping center (which had been part of urban redevelopment schemes for the area since 1973) was erected at the southern end of the Mall. The newer, enclosed Santa Monica Place ultimately drew attention and customers from the 3rd Street businesses leading to its demise, and ultimately to its re-envisioning as the 3rd Street Promenade in 1989.

Hotels & Hospitality

In the decade following World War II, a number of hotel and motel projects were constructed along Ocean Avenue. This was the result of Santa Monica’s continued appeal as a resort, but also part of a larger pattern of decentralization in the hotel and hospitality industry in Los Angeles during the 1960s. Santa Monica motor hotels were invariably Modern in style and typically organized around a heated pool. They included the two-story Breakers Motor Hotel (1956-7, Robert Lee Myers, demolished) at 1501 Ocean Avenue and the Surf Rider Hotel (c. 1957, John C. Lindsay & Associates, demolished or substantially altered) at 1700 Ocean Avenue. During the same period, the Hotel Miramar constructed a

³⁴⁸ “Seminars Aid Mall Construction,” *Los Angeles Times*, November 7, 1965, M3.

³⁴⁹ “Santa Monica Mall Project Announced,” *Los Angeles Times*, March 20 1966, M29.

³⁵⁰ “Plans Revealed for New Store on Shopping Mall,” *Los Angeles Times*, April 29, 1962, L30.

³⁵¹ “Wally Marks Dies at 78,” *Los Angeles Times*, April 15, 2009.

³⁵² *Culver Historical Highlights*, Culver Historical Society, Winter 2008, 1.

³⁵³ “A Tale of Two Shopping Centers at the Crossroads,” *Los Angeles Times*, January 28, 1979, WS1.

³⁵⁴ Art Seidenbaum, “A Pall Over SM Mall,” *Los Angeles Times*, December 17, 1975, H1.

ten-story addition (1959, Albert Parvin & Company)³⁵⁵ consisting of 200 rooms and conference facilities. It was carefully sited to preserve “a historic rubber tree planted by Mrs. John P. Jones,” which had been planted prior to 1900.³⁵⁶ The steel and reinforced concrete tower was Modern in style with the lower floor composed entirely of glass. The project also included a glass-enclosed Cantonese restaurant seating 300 people near the historic Morton Bay fig tree (City of Santa Monica Landmark #5). The new wing was furnished in Hawaiian motif and the lobby featured an island-themed mosaic.³⁵⁷

Commercial Office Buildings & Corporate Headquarters

As part of the overall commercial expansion after the war, numerous commercial office buildings were constructed, many of which were located along Wilshire and Santa Monica Boulevards. One of the first large office buildings constructed after the war was the General Telephone Company Headquarters (1956, A.C. Martin & Associates, altered) at 2020 Santa Monica Boulevard. The six-story steel and reinforced concrete structure provided 200,000 square feet of office space for the rapidly expanding phone company.³⁵⁸ The main entrance on 20th Street featured steel columns supporting a canopy leading to the lobby. A second entrance was located on the Boulevard. The design emphasized “purity of line and form.”³⁵⁹



General Telephone, 1956. Source: California Historical Society Collection at the University of Southern California.

³⁵⁵ Early articles attribute the design to Frank W. Green, a Reno-based architect; however, articles covering the opening attribute the building to Albert Parvin & Co.

³⁵⁶ “\$3,500,000 Building Program Scheduled,” *Los Angeles Times*, February 2, 1958, F18.

³⁵⁷ “Hotel Completes 10-Story Addition,” *Los Angeles Times*, July 19, 1959, F14.

³⁵⁸ “Ground Broken for \$3,000,000 Phone Building,” *Los Angeles Times*, September 17, 1954, 22.

³⁵⁹ “New Utility Building for Santa Monica,” *Los Angeles Times*, July 4, 1954, 24.

In 1959, city officials began talks about rezoning Wilshire Boulevard for commercial uses east of the city's business district.³⁶⁰ One of the first developers to see opportunity in developing the eastern Wilshire corridor in Santa Monica was Lawrence Welk (1903-1992). In 1960, he developed the Union Bank Building (1961, Allison & Rible) at 2444 Wilshire Boulevard. The \$2 million, six-story, Modern-style steel and glass office building had 89,000 square feet of office space. The exterior of the building featured ceramic facing on the horizontal tower volume and glass spandrels with windows had aluminum sunshades set between layers of glass on the square volume.³⁶¹ Welk's own Tele-klew Productions ("Welk" spelled backwards), occupied the penthouse. Two space-age research firms, Capital for Technical Industries, Inc., and E.H. Plesset Associates, Inc. became early tenants in the building.

In 1968, Welk developed the 21-story General Telephone Company Headquarters building (1973, Daniel Mann, Johnson, & Mendenhall) at 100 Wilshire Boulevard. Architectural historians Gebhard and Winter attribute the building directly to Cesar Pelli, P.J. Jacobson and Dwight Williams.³⁶² The Modern style tower with its rounded corners and expressive vertical pillar detail represents a transition from Mid-century Modern designs toward the glass skin designs Pelli used in later buildings. In the 1960s there were still parcels along Wilshire Boulevard zoned for residential use, so rezoning for commercial purposes was granted as part of the project.³⁶³

As late as 1973, Art Seidenbaum, architectural critic for the *Los Angeles Times*, called the stretch of Wilshire Boulevard in Santa Monica "Antique Row" due to the lack of tall modern buildings.³⁶⁴ Instead, Wilshire was still primarily developed with low-rise, one- and two-story office buildings. Seidenbaum did reference the seven-story City National Bank Plaza (1970, Sheldon L. Pollack Corporation) on the northeast corner of 6th Street and Wilshire Boulevard as a typical example of the plaza-style office buildings popular along Wilshire Boulevard in Los Angeles during the period. The first floor of the tower was thirty-feet high and featured a lobby composed of brick, marble, and teak, with terrazzo floors.³⁶⁵

³⁶⁰ "Extension of Business Area Proposed in Santa Monica," *Los Angeles Times*, December 20, 1959, WS10.

³⁶¹ "\$2 Million Bay City Building Completed," *Los Angeles Times*, October 15, 1961, I8.

³⁶² David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* (Salt Lake City Utah, Gibbs Smith, 2003), 59.

³⁶³ "The Week in Review," *Los Angeles Times*, October 21, 1962, WS2.

³⁶⁴ Art Seidenbaum, "Wilshire Streetscape," *Los Angeles Times*, April 26, 1973, C3.

³⁶⁵ "Seven Story Building Rising in Bank Plaza," *Los Angeles Times*, February 16, 1969, J10.



Rendering of California Federal Bank.
Source: *Santa Monica Evening Outlook*, "A Century of History in Santa Monica: 1875-1975," p. 21D.

Rand Corporation Headquarters (1962)

Initially, Project RAND operated in a separate area within the Douglas plant at the municipal airport in Santa Monica. By 1947, Project RAND moved to its own offices at 4th Street and Broadway in downtown Santa Monica.³⁶⁶ Ultimately, the RAND Corporation constructed an administrative office building on Ocean Avenue on the site previously occupied by the trailer park for GIs. The five-story, 85,000 square foot Modern-style office building (1962, Allison & Ribble, demolished) was awarded the "Craftsmanship in Concrete" award by the Southern California Chapter of the American Institute of Architects. A design feature of the building was the provision of windows for every office and adjustable sunshade louvers.³⁶⁷ The RAND Corporation was originally formed by Douglas Aircraft as a nonprofit think tank engaged in science as it relates to national security. The majority of RAND work was for the US Air Force, the Atomic Energy Commission, and other government agencies.



RAND Corporation, 1962. Photograph by Julius Shulman. Source: Getty Research Institute.

³⁶⁶ PCR Services Corporation, "Goodrum and Vincent Building," April 2012, 16.

³⁶⁷ "RAND Facility Given Award by AIA Unit," Los Angeles Times, March 18, 1962, M4.

In 1969, RAND's most famous employees, Daniel Ellsberg (b. 1931), a military analyst, and his colleague Anthony Russo (1936-2008) photocopied classified documents. In 1971, Ellsberg released the "Pentagon Papers" to the *New York Times*. The top-secret Pentagon study of U.S. government decision-making on the Vietnam War created a national political controversy. Ellsberg and Russo were charged with espionage, theft and conspiracy. Ellsberg was also the target of a covert "White House Plumbers Operation" to discredit him associated with the Watergate scandal.

Santa Monica Business Park (1976-1977)

After the McDonnell-Douglas Corporation closed its Santa Monica plant in 1975 and consolidated its operations in Long Beach, the company began negotiating with developers for the sale and redevelopment of the property. Demolition of the existing buildings commenced in 1976. By October of the same year, negotiations between Douglas and the Barclay-Curci Company were completed.

During the 1970s, a new wave of commercial development, the "office park," was taking hold throughout Southern California. With its roots in the establishment of corporate headquarters in pastoral settings in the suburbs such as the Deere & Company administrative center in Moline, Illinois (1964, Eero Saarinen, architect and Hideo Sasaki, landscape architect), noted author Louis A. Mozingo writes about how the office park allowed companies to have facilities in similar landscapes without developing them on their own. Not only was the office park a movement away from the pollution and congestion of urban cores, but it effectively brought the workplace closer to the suburban homes of employees. This was especially true in Southern California, where suburban sprawl, facilitated by the freeway system, cemented Los Angeles as collection of suburbs. Characteristics of these office parks included low-rise office buildings, a high percentage of landscaped areas, and insular, often circular, automotive circulation patterns that isolate the office park from traditional orthogonal street grid patterns.³⁶⁸ With the recession of the early 1970s, commercial building all but ceased. By the middle of the decade, the office space market in the greater Los Angeles area was very tight.³⁶⁹ Office parks became popular in suburbs with large swaths of undeveloped land (especially in Orange County).

Richard Barclay (1920-1992)³⁷⁰ and Shurl Curci (1929-2013)³⁷¹ proposed a "park-like mixed use development to include a low profile industrial park, garden office buildings,

³⁶⁸ Robert Buegmann, "Review of 'Pastoral Capitalism,'" *Journal of the Society of Architectural Historians*, Vol. 72, No. 1 (March 2013), 110-112.

³⁶⁹ "Market Tightest in Last Ten Years," *Los Angeles Times*, January 29, 1978, H18.

³⁷⁰ Barclay founded Barclay, Hollander, Curci, Inc. during the 1950s. They became the first firm in California to develop condominiums.

³⁷¹ Curci went on to lead the Transpacific Development Co. and develop the Arco Center in Downtown Los Angeles.

neighborhood commercial facilities and luxury residences.”³⁷² After much negotiation with the City, it was decided that the sixty-seven-acre Douglas site would be combined with sixty-four acres of city-owned land. Ultimately the public-private swap resulted in dedicating fourteen acres to the creation of Clover Park. The project also included an eleven-acre tract of adjacent land in the city of Los Angeles for residential development.³⁷³ Final approval for the creation of the business park came in February of 1978. The first new redwood and glass building was Watt Headquarters (1978, Herbert Nadel) at 2700 Ocean Park Boulevard. The final plan for the business park included twelve one-, two- and three-story office buildings, three restaurants and a bank. Buildings were to cover “22% of the site, landscaping 18% and the rest devoted to access ways and parking.”³⁷⁴

Banks & Financial Institutions



Home Savings Bank, 1970.
Source: Los Angeles Public Library.

In the postwar period, a number of regional and/or branch banking buildings were constructed alongside the prewar car dealerships present along Santa Monica Boulevard. One of the most iconic of these buildings is the Home Savings and Loan (1970, S. David Underwood, AIA and Millard Sheets Studio) at 2600 Wilshire Boulevard.³⁷⁵ Sheets, an artist, designed many of the branch buildings for Howard F. Ahmanson, Sr. (1906-1968), owner of Home Savings and Loan. The buildings projected stability in their monumental scale and massing and use of luxurious materials (such as marble). Many of the designs embraced elements of the New Formalist style. In keeping with Home Savings policy, each building was to connect with local history through art. In Santa Monica, the mosaic depicts a beach

³⁷² “Douglas Property Redevelopment Will Be Studied,” *Los Angeles Times*, September 12, 1976, WS1.

³⁷³ Barclay-Curci had successfully developed residential projects such as Newbury Hills in the Conejo Valley, Villa Marina in Marina Del Rey and Carousel Homes near Lomita.

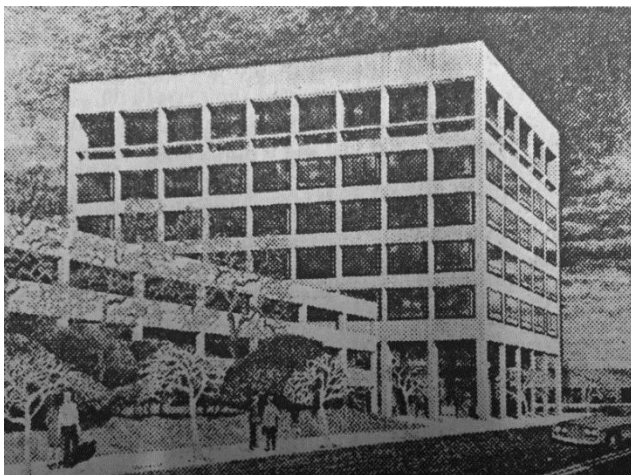
³⁷⁴ “Industrial, Business Park Approved on Douglas Site,” *Los Angeles Times*, February 12, 1978, WS1.

³⁷⁵ According to Sheets scholar Adam Arenson, Sheets was not a licensed architect. The Sheets Studio employed S. David Underwood to do the actual drawings and specifications after Sheets provided the overall massing and overall vision for the buildings.

scene, and bears the signature of the artist in the corner. According to the author of a forthcoming book on the art, architecture, and urban context of the Sheets Studio work for Home Savings, the other artworks displayed at this location include a family group sculpture by Richard Ellis and a sculpture of a girl riding a dolphin by John Edward Svenson.³⁷⁶

This was not the first Sheets Studio building in the city. Santa Monica is also home to the Fred L. Roberts-Bay Area Finance Building (1957, S. David Underwood, AIA and Millard Sheets Studio, altered) at 1619-21 Wilshire Boulevard.³⁷⁷ The distinctive parabolic marble front facade, its terrazzo flooring and colorful logo tile work reveal its original occupants: FLRE (Fred L. Roberts Enterprises), BAF (Bay Area Finance) and JI (the Job Insurance Agency). Fred L. Roberts (1899-1976) operated a chain of nineteen retail markets and liquor stores in greater Los Angeles during the 1930s and 1940s and was an active real estate investor and developer.³⁷⁸

Other financial institutions along Santa Monica Boulevard include the Santa Monica Bank Building (c. 1971, Benham Kite & Associates) at the corner of Santa Monica Boulevard and 23rd Street, which received a City Beautiful Award from the Chamber of Commerce; the seven-story Century Federal Saving and Loan Association (1975, Kurt Meyer and Associates) at 501 Santa Monica Boulevard; and the California Federal Savings and Loan Association/SeaRise Office Building (1976, Oxley/Landau Partners) at 233 Wilshire Boulevard featuring a Modern-style glass skin and lushly landscaped entry. The California Federal Savings and Loan Building won the Pacesetter Award from the Chamber of Commerce in 1976.³⁷⁹



Century Federal Saving and Loan Association, 1975. Source: *Santa Monica Evening Outlook*, "A Century of History in Santa Monica: 1875-1975," p. 6B.

³⁷⁶ Adam Arenson, "Home Savings on Wilshire in Santa Monica: Love it or Hate it?" *The Cultural Civil War*, <http://adamarenson.com/2012/12/home-savings-on-wilshire-in-santa-monica-love-it-or-hate-it/> (accessed July 2016). Another Home Savings and Loan branch office was located at 331 Santa Monica Boulevard, which has since been razed.

³⁷⁷ "Photo Stand Alone 17," *Los Angeles Times*, March 10, 1957, F17.

³⁷⁸ "Obituary: John 'Jack' Fredrick Roberts," *Malibu Times*, August 13, 2015.

³⁷⁹ "17 Beauty Awards Given by Chamber," *Los Angeles Times*, August 8, 1976, G7.

Tourism and Recreation

Santa Monica Pier

In 1943, Walter D. Newcomb, Jr., co-manager of the Pleasure Pier and owner of the Venice Pier Fun House and carousel, purchased the Santa Monica Pier Company and leased the Pleasure Pier from the City. Newcomb sought to capitalize on the booming fishing industry by adding a new hoist to the end of the pier.³⁸⁰ After World War II, Newcomb expected to see a great surge in business with the return of the country's military personnel and the closure of the nearby Venice Pier. He relocated his carousel from the Venice Pier to the old Looft Hippodrome, and maintained an apartment in the La Monica ballroom for musician Spade Cooley.³⁸¹ He also added new, smaller rides to accompany the existing penny arcade and gift shop. After Newcomb's sudden death in 1954, his wife and daughters inherited the franchise. Under Mrs. Enid Newcomb's leadership, the pier continued operations, first under the name Santa Monica Pier Company, and then as Bay Amusement Company.³⁸²



Aerial view of the Sea Serpent Roller Coaster and Pacific Ocean Park under Construction, 1957. Source: Santa Monica Public Library.

³⁸⁰ Harris, *Santa Monica Pier*, 44-45.

³⁸¹ Harris, *Santa Monica Pier*, 45. In later years, the ballroom hosted country-western shows and was turned into a roller rink before being demolished in 1962.

³⁸² Harris, *Santa Monica Pier*, 45.

The Pacific Ocean Park (POP) was established on the old Ocean Park Pier in 1958. The amusement pier, an “ambitious attempt to revitalize the amusement pier concept,” was a nautical-themed amusement park designed to rival Disneyland.³⁸³ POP, a \$15 million venture, was built after CBS and the Hollywood Turf Club acquired the lease on 28 acres of beachfront property and the old Ocean Park Pier in 1956. When POP opened in 1958, visitors flooded in to see corporate-sponsored attractions such as Neptune’s Kingdom (Coca-Cola) and a futuristic atomic model city (Westinghouse). The park also included traditional rides, games, shooting galleries, a carousel, and a funhouse. Unfortunately, POP was not financially successful, and it closed in 1967. In 1975, the City removed the remains of the park.³⁸⁴



Fishermen on Santa Monica Pier, 1966. Source: Los Angeles Public Library.

Throughout the 1960s and 1970s, the Newcomb and Municipal Piers, by then jointly called the Santa Monica Pier, were visibly aging. Compared to the POP only a mile south, the Santa Monica Pier was dilapidated. Although the pier had become likened to a small neighborhood, frequented by artists and those who wished to visit a pier that had less of the flash and action found in amusement parks, it had become a financial drain on the City of Santa Monica.³⁸⁵ In 1973, after the Newcomb Pier’s lease expired,³⁸⁶ the City of Santa Monica decided to demolish the piers and replace them with a four-lane bridge to provide

³⁸³ Scott, *A History on the Edge*, 132.

³⁸⁴ Scott, *A History on the Edge*, 132.

³⁸⁵ Harris, *Santa Monica Pier*, 63-67.

³⁸⁶ The Newcomb lease stipulated that, when the lease was up in 1973, the tenant was responsible for demolishing the pier.

access to a proposed thirty-five-acre island featuring a high-rise hotel, a convention center, restaurants, and other tourist attractions. However, the community quickly banded together, convinced the City Council to stop the construction of the thirty-five-acre island, and saved the piers.³⁸⁷ The Pleasure Pier is the now only remaining pleasure pier on the west coast. The Santa Monica Pier was designated City of Santa Monica Landmark #4 in 1976.

Hotels

In the decade following World War II, a number of hotel and motel projects were constructed along Ocean Avenue. This was the result of Santa Monica's continued appeal as a resort, but also part of a larger pattern of decentralization in the hotel and hospitality industry in Los Angeles during the 1960s. Santa Monica motor hotels were invariably Modern in style and typically organized around a heated pool.

Hotels established during this period include the two-story Breakers Motor Hotel (1956-1957, Robert Lee Myers, Contractor) at 1501 Ocean Avenue and the Surf Rider Hotel (c. 1957, John C. Lindsay & Associates) at 1700 Ocean Avenue. During the same period, the Hotel Miramar constructed a ten-story addition (1959, Albert Parvin & Company)³⁸⁸ consisting of 200 rooms and conference facilities. It was carefully sited to preserve "a historic rubber tree planted by Mrs. John P. Jones."³⁸⁹ The steel and reinforced concrete tower was modern in style with the lower floor composed entirely of glass. The project also included a glass-enclosed Cantonese restaurant, seating 300 people near the historic Morton Bay fig tree. The new wing was furnished in Hawaiian motif and the lobby featured an island-themed mosaic.³⁹⁰



Surf Rider Inn, c. 1957. Source: Santa Monica Public Library.

³⁸⁷ Harris, *Santa Monica Pier*, 63-67.

³⁸⁸ Early articles attribute the design to Frank W. Green, a Reno-based architect; however, articles covering the opening attribute the building to Albert Parvin & Co.

³⁸⁹ "\$3,500,000 Building Program Scheduled," *Los Angeles Times*, February 2, 1958, F18.

³⁹⁰ "Hotel Completes 10-Story Addition," *Los Angeles Times*, July 19, 1959, F14.

COMMERCIAL DEVELOPMENT: ELIGIBILITY

PROPERTY TYPES

- Mixed Use Commercial Building
- Commercial Office
- Retail Store
- Bank
- Restaurant
- Theater
- Hotel/Motel
- Recreational Facility
- Historic District/Conservation District

REGISTRATION REQUIREMENTS

Commercial properties and historic districts are evaluated for potential historic designation based on the patterns of development identified in this context. Commercial development patterns reflect the growth of the city over time, from early agriculture and tourist-related resources, through the postwar expansion of retail services and commercial office buildings driven by the population boom, along with the rise of consumer and automobile culture. Hotels, bathhouses, and saloons reflecting Santa Monica's early history as a recreational destination gave way over time to specialized stores and services as railway and automobile access made year-round living more feasible. A growing economic base at Douglas Aircraft created steady demand for commercial growth throughout the city.

Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include early commercial properties that may have been altered, or good or rare examples of commercial types or styles that reflect an important facet of the city's history but do not rise to the level of landmark status. Similarly, geographically contiguous groups of properties that do not retain sufficient integrity for designation as historic districts, but which retain important planning features or other characteristics, are identified as conservation districts so that their unifying characteristics can be considered in the planning process for future development.

Commercial buildings that are significant for their architectural merit, or for a specific association with an ethnic, social, or cultural group are evaluated under separate themes.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1; Structure of Merit b1 ³⁹¹	Individual properties or historic districts that are eligible under this context may be significant: • As the site of an important event in history. • Theme – Early Commercial Development (1875-1919): As a rare or remnant example of early commercial development. This includes resources related to tourism or recreational uses, including resources associated with beach tourism and the pleasure piers; early neighborhood commercial development in the late 19th and early 20th centuries; rare, remaining examples of commercial development in the original downtown commercial core;	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).³⁹² A commercial property eligible under this criterion should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to reflect the important association with the city's commercial development during the period of significance. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style or type. For early commercial buildings, a greater degree of alteration may be acceptable due to the rarity of resources from the	To be eligible under a theme in the commercial development context, a property must: • date from the period of significance of the applicable theme; • have a proven association with an event important in history; or • represent important patterns and trends in commercial development from a specific period or facet of Santa Monica's commercial development; and • display most of the character-defining features of the property type or style; and • retain the essential aspects of historic integrity.

³⁹¹ Eligibility criteria are listed in the standard format National Register/California Register/Local.

³⁹² *National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	• Theme – Pre-World War II Commercial Development (1920-1945): As an excellent example of commercial development in the 1920s and 1930s, when the downtown commercial core grew beyond its previous boundaries; continued importance of tourism, including the establishment of grand hotels; and development of the city's first high-rises and department stores. • Theme – Post-World War II Commercial Development (1945-1977): As an excellent example of post-World War II commercial development, representing a specific association with postwar growth in the city, including: retail development associated with Santa Monica's expanding role as a residential community; the city's emerging role in the provision of healthcare and financial services for Los Angeles' westside;	late 19th and early 20th centuries. Replacement of storefronts is a common and acceptable alteration to commercial buildings.	

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	commercialization of Santa Monica and Wilshire Boulevards and the transformation of these arteries into locations for high-rise financial services and health-services buildings; and the establishment of significant corporate headquarters in the city.		
A/1/1	• A collection of commercial buildings that are linked geographically may be eligible as a historic district. Eligible districts may span several periods of development, and may be significant under additional contexts and themes. The district must be unified aesthetically by plan and physical development.	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings, including the replacement of original storefronts, are acceptable as long as the district as a whole continues to convey its significance.	To be eligible under a theme within the commercial development context, a historic district must: • retain a significant concentration of the contributors dating from the period of significance; • display the original planning features of a commercial enclave or corridor; and • retain the essential aspects of historic integrity.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
B/2/3	For an association with a significant person. Significant persons within this theme include Santa Monica pioneers or people who played a significant role in the development of the city; or people who made significant contributions to a demonstrably important profession, including the aviation, aerospace, or entertainment industries. Residences that are significant for an association with an ethnic, social, or cultural group are evaluated under separate themes. Properties eligible under this criterion are typically those associated with a person's productive life, reflecting the time period when he or she achieved significance.	A residential property significant under Criterion B/2/3 should retain integrity of location, design, feeling, and association, at a minimum, in order to convey the historic association with a significant person.	To be eligible under this criterion, a property must: - have a proven association with the productive period of a person important to local, state, or national history; and - display most of the character-defining features of the property type or style; and - retain the essential aspects of historic integrity.

CONTEXT: CIVIC & INSTITUTIONAL DEVELOPMENT (1875-1977)



City Hall during construction, 1939. Source: Santa Monica Public Library.

THEME: EARLY CIVIC & INSTITUTIONAL DEVELOPMENT (1875-1929)

OVERVIEW

This theme addresses the early civic and institutional development from the city's platting in 1875 through 1929. The development of civic and other types of institutions were important in Santa Monica where the early days of boom and bust land speculation and tourism earned the city an early reputation as a "frontier town" with problems such as public drunkenness and brawls. As a result, the city's civic and institutional development played a civilizing role in the city's transformation from a recreational playground to a respectable residential community. Santa Monica and the adjacent community of Ocean Park grew on parallel paths and developed parallel institutions. When Ocean Park was annexed into the City of Santa Monica in the late 19th century, many of Ocean Park's civic institutions were incorporated into the larger Santa Monica infrastructure.

This section begins with a brief overview of city infrastructure improvements, followed by civic buildings, educational institutions, libraries, clubs and fraternal organizations, hospitals, churches, and public parks.

City Infrastructure

Development is not possible without a fresh water source, resulting in many early communities in Southern California joining the City of Los Angeles rather than incorporating independently. Santa Monica was blessed with its own water sources, and therefore able to incorporate as an independent city. Early in its history, water came through pipes fed by natural springs in the Santa Monica Mountains, and could be held in a 150' x 200' reservoir located 10 miles north of Santa Monica.

In the early years, private companies supplied water, including the Santa Monica Land & Water Company, which served all land north of Fremont, a small portion of the east end of Ocean Park, and plots south of Fremont from Main Street to Hill Street; the Ocean Park Water Company and City Water Company furnished water to all remaining land south of Fremont. Ice was another important commodity, and the Imperial Ice Company supplied ice and bottling services on a through lot running between 2435 Main Street and Lake (Washington Blvd in 1918), south of Hollister Avenue (this property housed Herman Michel's Santa Monica Dairy Company's egg processing division from the 1940s to the 1980s). In the 1915-1916 Santa Monica City Directory, a number of water companies were listed, including City Water Company of Ocean Park at 137 Marine Street, Irwin Heights Water Company on 16th Street at the corner of Pico Boulevard, Ocean Park Water Company in the First National Bank Building in Ocean Park, and the Santa Monica Water Company at

405 Santa Monica Boulevard. Puritas Water Agency at 2435 Main in Ocean Park supplied carbonated and distilled water.

Infrastructure, including pipes, reservoirs, and pumping stations were needed to supply water to residents. The Ocean Park Water company's reservoir stood at 2501 Beverley Avenue (demolished), a block away from John Adams Intermediate School, and their pumping plant was located at the edge of Santa Monica at Highland Avenue and Ozone Street. City Water Company's pumping house was located at 706 Ozone Street, and its pumping plant was two blocks away at Marine and Longfellow Streets. Kinney and Dudley Water Works and Pumping House was located at 1283 S. 2nd Street (near Ash Street; demolished), and Fraser and Jones Water Company had a 25,000-gallon tank on Joy Street near the rail lines and Ash Street. Local suppliers of mineral water included A.T. Mayer at 1237 4th Street (demolished), Holly Spring Water at 2728 Main Street, Sterling Water Company at 1017 Maple Street, and Mountain Spring Water (sold by Imperial Ice Company) at 2435 Main Street. By 1918, the city had drilled wells to increase its water capacity, along with the construction of a new concrete reservoir that could contain 1,500,000 gallons of water.³⁹³



L: Southern California Gas and Electric Company employees outside the business office at 1407 3rd Street, 1913. R: Santa Monica Pier and Edison Plant after a destructive high tide, 1903. Source for both: Santa Monica Public Library.

The electric utility industry was born with Thomas Edison's invention of the incandescent light bulb in 1879, and his development of methods of generating and distributing power. Street lighting came to Los Angeles in 1882. By the time electricity was introduced in Santa Monica at the beginning of the 20th century, it was accepted as a necessity of modern life. The United Gas, Electric, and Power Company, a predecessor of the Southern California

³⁹³ "Along the Coast: Santa Monica," *Los Angeles Times*, January 1, 1918, III73.

Edison Company, was the initial provider of electricity in Santa Monica, according to *Iron Men and Copper Wires*, a history of the Southern California Edison Company.

Some of the companies offering electric service included the Santa Monica Electric Light & Power Company, located across the alley from Santa Monica Lumber on Railroad Avenue and 8th Street, United Electric Gas and Power Company at the north corner of 8th Street and Railroad Avenue and at Railroad Avenue at the beach adjacent to the Pleasure Pier. The Edison Electric Company maintained a sub-station on the north side of Colorado Avenue at the beach, a wire and material storage building north corner of Colorado Avenue and 8th Street, and later a Southern California Edison Company warehouse at 1547-1559 8th Street at Railroad Avenue.³⁹⁴



Main electricity-generating station for the Santa Monica Electric and Power Company, 1900.
Source: Santa Monica Public Library.

Santa Monica has three extant electrical substations, located south of the Santa Monica freeway. The oldest surviving facility is the Mission Revival-style substation at 3116 2nd Street, built in 1910. The other two historic substations, located in the Sunset Park district at 1435 Marine Street (Renaissance Revival), and 2729 Pearl Street (Spanish Colonial Revival), reflect the growth of Santa Monica in the 1920s and 1930s. Designed in different styles, all three are one story and scaled to fit comfortably with surrounding residential development.³⁹⁵

³⁹⁴ 8th Street is now Lincoln Boulevard, and Railroad Avenue is now Colorado Avenue.

³⁹⁵ Adapted from City of Santa Monica, *Phase III. Final Report*.

Other early infrastructure improvements include the Santa Monica Corporation Yards, which ran along Colorado Avenue and the Pacific Electric tracks between 8th and 9th Streets. The city incinerator was initially located here, but was later moved to the site of the Simons Brick Company. A City-owned sewage pumping plant was located on the north side of Bay Street at Ocean Front, and the City-owned oil treatment plant was on the south side of Colorado Avenue between 9th and 10th Streets.

Civic Buildings

Prior to the erection of an official city hall, the Rapp Saloon (1438 2nd Street, 1875; City of Santa Monica Landmark #1) was used as a town hall. The building was reportedly rented to the city in 1886, and was the seat of local government for about three years.³⁹⁶ The location was also used as a saloon, jail, and Salvation Army meeting hall.³⁹⁷

The first official Santa Monica City Hall (1903, H.X. Goetz, contractor) was a Mission Revival-style structure located at the corner of 4th Street and Santa Monica Boulevard. The combination jail³⁹⁸ and administration building was dedicated on March 19, 1903.³⁹⁹ The city hall was welcomed warmly by the public, but stories soon began to circulate that the building was haunted. Upon announcement of a remodeling project in 1912, the press hoped that the construction work and associated noise would "...drive away the ghost that has made mysterious noises and stealthy footfalls about the building for several years."⁴⁰⁰ The building served the city until 1938.

The first fire department in Santa Monica was located at 4th Street and Santa Monica Boulevard behind the Mission Revival-style city hall. Initially an all-volunteer department, the service was professionalized in 1916. Motorized fire equipment replaced horse-drawn carts in 1913.⁴⁰¹ By 1925, Santa Monica had three fire stations. Station No. 1 was located at the rear of city hall, Station No. 2 at 2528 Washington Avenue, and Station No. 3 at 1501 20th Street.

³⁹⁶ "Drive Under Way to Preserve Town Hall," *Los Angeles Times*, December 8, 1968, OC22.

³⁹⁷ Media coverage for the preservation battle ceased without a report of any resolution.

³⁹⁸ The Santa Monica Police Department was founded in May 1897. Max Baretto was the city's first police chief. In 1887, according to the *Santa Monica Evening Outlook* Centennial edition, city fathers staged an unsuccessful attempt to construct a combination jail and animal pound on a portion of a lot owned by city trustee John Steere.

³⁹⁹ Charles S. Warren, *History of the Santa Monica Bay Region* (Santa Monica, California: Cawston, 1934), 65.

⁴⁰⁰ "Santa Monica's City Hall Ghost," *Venice Daily Vanguard*, August 15, 1912, 3.

⁴⁰¹ Louise B. Gabriel, *Early Santa Monica*, (Charleston, South Carolina: Arcadia Press), 2006, 39.



Unknown procession with Fire Station No. 3 in background, c. 1941. Source: Santa Monica Public Library.

Educational Institutions

The Santa Monica Unified School District was established within months of the recording of the subdivision of Santa Monica and the first sale of lots in 1875. Santa Monica's first public school was in the Presbyterian Church located at 3rd Street and Arizona Avenue. The school opened on March 6, 1876, with fifty-two students in attendance, and an administrative staff consisting of one teacher, one principal, and one janitor.⁴⁰² So swift was the settlement of Santa Monica in the early days that the student population jumped to 77 one month after the school opened, and there were over 100 students by the time the term ended.⁴⁰³ Clearly, the city needed its own school building.

The first dedicated school building was constructed on property donated by Senator Jones and Colonel Baker. Opened on September 11, 1876, the 6th Street School was a two-story wood-frame building located on 6th Street between Santa Monica Boulevard and Arizona Avenue. By 1884, the school hired a third teacher, and in 1887, a fourth. High school courses were added to the 6th Street School in 1891 in accordance with a law passed by the state legislature establishing high schools. Additions were made to the school in 1887.

⁴⁰² "A Century of History," *Santa Monica Evening Outlook*, 22D.

⁴⁰³ "A Century of History," *Santa Monica Evening Outlook*, 22D.



6th Street School, n.d. Source: Santa Monica Public Library.

In 1890, an additional school, the South Side School, was built for the children of “South Santa Monica” at 4th and Ashland Streets. By the turn of the century, more space was needed, and in 1902 the school was razed and replaced by an eight-room building. In 1908, the school caught fire and burned to the ground, but was immediately rebuilt. The new Washington School (1908, Robert Farquhar) was a brick structure to minimize future risk of fire.

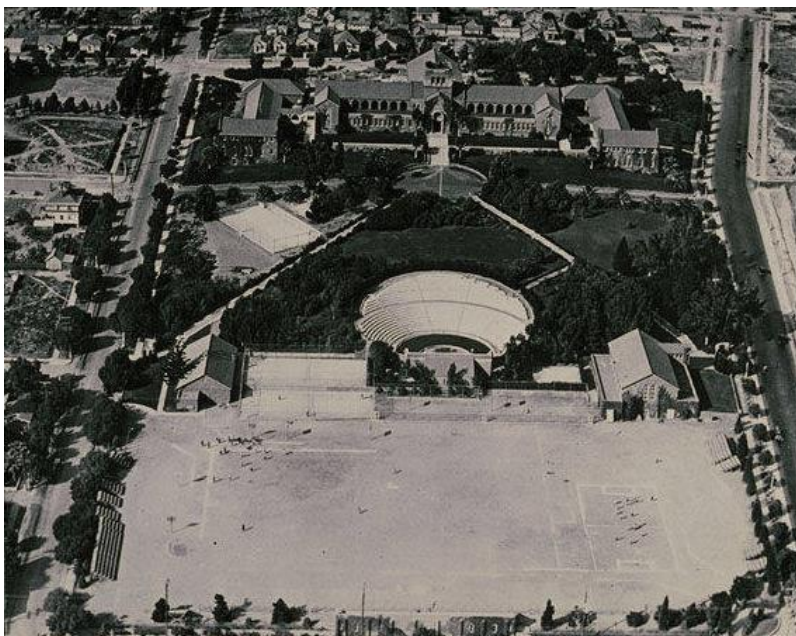
In 1895, Santa Monica residents voted in favor of a \$15,000 bond for the establishment of a high school at 10th Street and Santa Monica Boulevard. At that time, 500 students were in the system. The construction of that school, known as Lincoln High School (1898, H.X. Goetz, contractor) signaled a school building boom that would erect eight schools in eighteen years. Lincoln High School contained five classrooms, an assembly hall, and physical laboratories.⁴⁰⁴

In 1905, the newly established Woman’s Club of Santa Monica championed the building of schools. Garfield School was constructed at 7th Street and Michigan Avenue. A bond issue in 1906 provided funding for additional schools. One of the biggest projects was the construction of Jefferson School (1907; demolished) at 1333 6th Street to replace the 6th Street School. A new, three-story high school of wood frame construction (1910) also replaced Lincoln High School at 10th and Arizona. Roosevelt School (1906) was constructed on 6th Street between Montana and Idaho. John Adams School was built in 1913 on Ocean Park Boulevard between 5th and 6th Streets. A six-room addition by Allison & Allison was made to John Adams School was in 1920.⁴⁰⁵

⁴⁰⁴ “Santa Monica,” *Los Angeles Times*, Jun 11, 1898, 15.

⁴⁰⁵ *Southwest Builder and Contractor*, January 2, 1920, 17.

By 1910, Lincoln High School was overcrowded, and plans drafted for a new high school.⁴⁰⁶ Because Ocean Park residents were clamoring for a new institution closer to their community, thirteen acres on what was known as Prospect Hill were selected for the new high school site. Santa Monica High School (1912, Allison & Allison), almost immediately nicknamed Samohi, cost \$200,000 to build and was regarded as one of the finest school buildings around. The large brick building featured a polychromatic tower and an open colonnade of arches. It was heralded by the *Los Angeles Times* as an “Architectural Marvel.”⁴⁰⁷ “Red tapestry bricks with wide cement joints” were a featured component of the design. Composed of three buildings, the Academic (or main) building, the Science Household and Fine Arts Building facing Fremont Avenue, and the Manual Arts building along Michigan Avenue, the intent was to have all rooms facing the south or east to have “disappearing windows” to maximize ventilation and light. The original design also called for “outdoor school rooms.”⁴⁰⁸ Landscaping featured lush plantings and tropical palm trees that lent an exotic air to the campus. Subsequent additions to the campus included a gymnasium and a health unit (c. 1913) and a printing plant (1918). On May 20, 1921, an open-air theater (a.k.a., the Memorial Bowl) was dedicated to honor the dead of World War I.



Aerial view of Santa Monica High School campus with memorial bowl, n.d.
Source: Santa Monica Public Library.

⁴⁰⁶ Louise Gabriel, “History of Santa Monica, Part IV,” *Los Angeles Times*, August 8, 1985, K8.

⁴⁰⁷ “Stately Buildings in Santa Monica’s Magnificent New Polytechnic High School,” *Los Angeles Times*, May 21, 1911, V1.

⁴⁰⁸ “New Polytechnic High School,” *Los Angeles Times*.

Santa Monica was also home to several private schools. An early example, founded in 1899, was a small elementary school in a wood-frame building at the corner of 4th Street and Arizona Avenue, run by the Sisters of the Holy Names of Jesus and Mary. In 1901, to meet the need for more facilities, the Sisters erected the large, two-story Greek Revival-style Academy of the Holy Names at the corner of 3rd Street and Arizona Avenue. The dedication of the school on February 22, 1901 was celebrated with a grand parade, fiesta and banquet.⁴⁰⁹

Among the early private educational institutions in Santa Monica, the California Military Academy was unique. Founded in 1906 as a boarding and day school for boys between the ages of six and fifteen years old, the group would camp in Santa Monica. A 1909 account of this activity suggests “the appearance of a regular military camp, divided into company streets with a mess tent, school tents and other accessories of school and military life.”⁴¹⁰ In 1907, the school signed a lease with the Arcadia Hotel to transform it from a hotel to an academy, but the plan did not come to fruition and the hotel was demolished two years later. By 1931, the school had relocated to Long Beach and constructed new facilities.

Libraries

A Library Association was formed in Santa Monica in 1876, just one year after the first land auction in the city. The Association’s \$2 annual dues were used to purchase books, and Dr. J. S. Elliott, George Boheme, and M.C. Olmstead served as its first officers.⁴¹¹ Eight years later, a free reading room was established at Dr. Mc Kinnie’s drug store, then moved to the Women’s Christian Temperance Union (WCTU) on 3rd Street in 1888. On November 14, 1890, the WCTU turned over the 500 volumes in the library to the City, and Miss Elfie Mosse became the first city librarian. The city library was established in two rooms in the Bank of Santa Monica at Santa Monica Boulevard and 3rd Street.

In 1904, the city sought funding for a free-standing building from philanthropist Andrew Carnegie. Citizens purchased a lot on the northeast corner of Santa Monica Boulevard and 5th Street, and received their grant. The new Beaux Arts-style Carnegie library opened on August 11, 1904. As the collection grew, it was clear that an addition was in order. In 1926, the building was remodeled into a Spanish Colonial Revival-style structure and enlarged with the addition of two symmetrical wings (1927, E.J. Baume). During the 1930s, local artist Stanton Macdonald-Wright was commissioned to paint murals for the adult section of the

⁴⁰⁹ “View of Santa Monica looking southwest from the tower of the Academy of Holy Names, ca. 1900,” California Historical Society Collection, 1860-1960, USC Digital Library, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll65/id/15706> (accessed July 2016).

⁴¹⁰ “Camp School,” *Los Angeles Times*, September 9, 1906, V18.

⁴¹¹ Ellen Braby and Janet Hunt, *The Santa Monica Public Library, 1890-1990* (Santa Monica, California: Santa Monica Public Library), 1990, 12.

library as part of a Public Works Administration project. The project expanded into a series of murals for the various reading rooms.

The Ocean Park library started under similar circumstances, with a reading room established in 1906 in the Clapp Brothers Drug Store on Pier Avenue. Another Carnegie grant was received for the construction of the Neoclassical-style Ocean Park Library at the corner of Ocean Park Boulevard and Main Street (1917-1918, Frank T. Kegley and H. Scott Gerity; City of Santa Monica Landmark #7). The property was donated by the Tegner family.⁴¹²

Social Clubs and Fraternal Organizations

One of the first organizations established in Santa Monica was the Bonitas, a baseball club founded in 1875. As Santa Monica's population grew, the club expanded to include other sports, such as car and bicycle racing, tennis, polo, golf, deep-sea fishing, and pigeon (dove) shooting.⁴¹³ Another sports-related club, the exclusive Santa Monica Improvement Club, was founded in 1887 as a lawn tennis association. They held annual tournaments, attracting players from surrounding communities.

The city also developed strong fraternal orders. In 1891, the Santa Monica Masons conducted their first meeting in the Santa Monica Bank. They moved in 1916 to a Masonic Hall on 2nd Street and Santa Monica Boulevard. A separate group of Masons organized in Ocean Park, and by 1911, were contemplating the erection of a Temple of their own versus the merits of a potential merger with their Santa Monica brethren.⁴¹⁴ Ultimately, they elected to remain separate, and constructed a three-story temple at 158 Marine Street (demolished). In 1922, they moved to a new, Classical-Revival-style Temple (1922, Fred P. Johnson with W. Asa Hudson) at 926 Santa Monica Boulevard.



Masonic Temple, 158 Marine Street, n.d. Source: Santa Monica Public Library.

⁴¹² Charles A. Tegner founded a small insurance agency and real estate office in Santa Monica in 1902.

⁴¹³ Marvin J. Wolfe and Katherine Mader, *Santa Monica: Jewel of the Sunset Bay* (Chatsworth, California: Windsor Publications, 1989) 38.

⁴¹⁴ "Two Towns May Combine," *Los Angeles Times*, May 20, 1911, I14.

During the late 19th and early 20th centuries, progressive and benevolent societies formed in Santa Monica. One of the earliest such organizations formed in the city was the Women's Christian Temperance Union (WCTU) in the fall of 1884.⁴¹⁵ The Salvation Army Santa Monica Corps followed in 1893. The Santa Monica Order, Santa Monica Democratic Club, and Good Government League were formed in 1901 to reform city government.⁴¹⁶ The Santa Monica lodge of the Benevolent and Protective Order of Elks was founded in 1904, and established a lodge at Main and Marine Streets in Ocean Park in 1917, extending the building toward Washington Avenue after Main Street was widened in 1926.

One of the most important early civic organizations in the city was the Santa Monica Bay Woman's Club. Early Santa Monica Suffragette Elmira T. Stephens (1838-1937), known as "the Mother of Santa Monica,"⁴¹⁷ organized "The History Class," a group of women that convened in private homes to discuss history and current affairs. In 1905, The History Class became the Woman's Club of Santa Monica, with a mission to "the advancement in all lines of culture, education, welfare, service and civic affairs."⁴¹⁸ In 1914, the Club constructed its two-story, Classical Revival-style clubhouse at 1210 4th Street (1914, Henry Hollwedell; City of Santa Monica Landmark #24) with financial support from Arcadia Bandini de Baker.⁴¹⁹ The club has a long history of raising money and awareness for social issues related to children's health and wellbeing.

As the city prospered, so did its clubs and benevolent associations. By 1925, Santa Monica was known as "the city of clubs...fast becoming a Mecca for southern California social organizations."⁴²⁰ Clubs were instituted for reasons such as religion, athleticism, pleasure, charity, or social status. Men's service organizations established during the 1920s included the Red Cross of Santa Monica in 1920, the Rotary Club of Santa Monica in 1922, the Santa Monica Lions Club in 1923, the Santa Monica Optimist Club in 1924 and the Kiwanis Club in 1922.

The Santa Monica YMCA was first incorporated in 1901, and offered the community an auditorium and bath house, which were lost in a fire. The organization's home during the 1920s was at 3rd and California Streets.⁴²¹ Throughout the Depression, the YMCA offered many youth-oriented programs, including sports leagues and the popular Indian Guides Program.

⁴¹⁵ Local leader, Mrs. Hester Griffin, was elected the 11th California WCTU president in 1908.

⁴¹⁶ Scott, *A History on the Edge*, 51-52.

⁴¹⁷ John Steven McGroarty, *California of the South*, Volume IV (Los Angeles: Clarke Publications, 1933), 373-376.

⁴¹⁸ "Our History," Santa Monica Bay Woman's Club, <http://smbwc.org/about/our-history/> (accessed July 2016).

⁴¹⁹ Arcadia Bandini Baker is also known as Arcadia Bandini de Baker.

⁴²⁰ "Known as a City of Clubs," *Los Angeles Times*, November 9, 1925.

⁴²¹ "The Y," YMCA Santa Monica, <http://www.ymcasm.org/index.php?p=ourhistory> (accessed July 2016).

Beach clubs became popular in the 1920s. The Santa Monica Athletic Club grew out of this idea, and opened in May 1924. Its success led to the establishment of a Los Angeles branch of the same club several years later.⁴²² The Gables Beach Club broke ground in 1926, and other select membership clubs were established on or near the oceanfront during this period, including the Beach Club, the Deauville, the Edgewater, Casa del Mar, Breakers, and the American Legion.

Casa del Mar (Jack and Tilford “T.D.” Harter, 1924) included a sea level esplanade, indoor saltwater swimming pool (later converted into a gymnasium), locker rooms, lounge, dining rooms, ballroom, social centers, and a cafeteria. At its peak, the Casa del Mar club boasted 2,000 members. The club hosted dinner dances on Saturdays, and operas and floorshows on Sundays. Other entertainment included buffets, concerts, and aquatic events. The United States Navy occupied the building from 1926 to 1941.⁴²³

The Breakers, otherwise known as the Santa Monica Beach Club, was located at 1725 The Promenade. By November 1925, over 500 prominent southern California men were members.⁴²⁴ Despite the club’s early success, the club could not compete with the surrounding clubs, and the building soon became the Chase Hotel. During World War II, soldiers were billeted there, and the building housed airline personnel in the 1950s. In 1972, the building was converted into an apartment building.

Hospitals



Santa Monica Bay Hospital, 1906. Source: unknown newspaper clipping dated August 1, 1906.

Built at 4th Street and Pacific Street in Ocean Park in 1906, Santa Monica Bay Hospital (1908, Austin and Brown) was the first hospital established in Santa Monica. The impressive two-story structure was constructed by H.X. Goetz. Among the modern features was a call system of lights (vs. bells) that allowed patients to ring for nursing assistance without

⁴²² “More Clubs Projected,” *Los Angeles Times*, August 8, 1926.

⁴²³ After World War II, the club fell into decline, and closed in the late 1950s. In 1958, the building became the headquarters and dormitory for a drug treatment program, and was later transformed into a beachfront hotel.

⁴²⁴ “The Beach’s Newest Club,” *Los Angeles Times*, November 2, 1925, A8.

noise.⁴²⁵ Though it failed financially in 1910, three nurses, known as the Lowry sisters, took over the hospital, renamed it St. Catherine's, and reopened it in 1911 with 30 beds. As of 1926, the brick facility included a main building of four stories, annex and cottages.⁴²⁶ The hospital was purchased in 1926 by Pacific Beach Hospital, Inc., a group of forty Los Angeles and Santa Monica Bay district physicians, surgeons, bankers and businessmen. The syndicate planned to expand the facility into a seven-story Spanish Colonial Revival-style edifice by W.H. Shaw, Jr. at a cost of \$1 million.⁴²⁷ However, the building was never completed, likely due to the onset of the Great Depression. St. Catherine's continued to function as a hospital until 1940. In 1958, the site was razed for apartment buildings.⁴²⁸

Another medical facility in town, Santa Monica Hospital, was opened July 26, 1926 by two doctors, August Hromadka and William Mortensen.⁴²⁹ Located at Arizona Avenue and 6th Street, the hospital was a three-story facility composed of concrete and brick, designed by the founders. In 1930, a wing was added to hold 30 additional beds, bringing the total to 120.⁴³⁰ In 1942, Hromadka died, and the hospital was given to the Lutheran Hospital Society, which renamed it the Santa Monica Medical Center. A nine-story medical office tower on 16th Street was erected in 1971.⁴³¹ The hospital later became Santa Monica - UCLA Medical Center and Orthopedic Hospital, and all facilities were modernized and replaced.⁴³²



Advertisement for the Santa Monica Sanitarium, 1921. Source: 1921 Santa Monica City Directory, 6.

⁴²⁵ Unknown Source Clipping, August, 1, 1906, <https://oceanpark.wordpress.com/category/use/hospital/> (accessed July 2016).

⁴²⁶ "Clion Put in Hospital Deal," *Los Angeles Times*, May 2, 1926, 11.

⁴²⁷ "Beach Hospital Planned," *Los Angeles Times*, May 30, 1926, E7.

⁴²⁸ "End of an Era, St. Catherine's Hospital Torn Down for Apartments," *Santa Monica Evening Outlook*, May 26, 1958.

⁴²⁹ Wolfe and Mader, *Jewel of the Sunset Bay*, 60-61.

⁴³⁰ Wolfe and Mader, *Jewel of the Sunset Bay*, 126-127.

⁴³¹ Wolfe and Mader, *Jewel of the Sunset Bay*, 60-61.

⁴³² "UCLA Health," UCLA Santa Monica Medical Center, www.uclahealth.org (accessed July 2016).

Santa Monica's climate made it a natural location for a private sanitarium, popular in the early 20th century as a cure for everything from nervousness to respiratory illness. The Santa Monica Sanitarium was a large Victorian-style building located at Arizona Avenue and 5th Street.

Religious Institutions

The establishment of religious institutions in Santa Monica occurred simultaneously with the platting of the city and the initial land sales. In 1875, Jane Cravens Vawter (1840-1924), daughter of wealthy early Santa Monica resident William D. Vawter, was troubled by the lack of regard for the Sabbath in the community, and organized the Union Sunday School. It eventually became the Methodist Sunday School, and was a catalyst for the formation of the First United



Ocean Park Methodist Episcopal Church, 2621 2nd Street.
Source: Santa Monica Public Library.

Methodist Church in Santa Monica. In December 1875, the Methodists built a chapel at 6th Street and Arizona Avenue. This wood frame structure was eventually moved to 2621 2nd Street in Ocean Park (City of Santa Monica Landmark #6). In 1896, a new Methodist Church (1896, J. W. Forsyth) that could seat 500 people was dedicated in Santa Monica.⁴³³

The Presbyterians had also established a congregation in Santa Monica in 1875. They built their first church at 3rd Street and Arizona Avenue in March of 1876 on two lots donated by Senator Jones and Arcadia Bandini de Baker. Historic photos from the late 19th century depict an early wood frame chapel and a larger, brick church and tower (c.1892) that evokes St. Mark's Square in Venice, Italy.⁴³⁴

⁴³³ "Imposing Dedication of the New Methodist Church," *Los Angeles Times*, March 2, 1896, 9.

⁴³⁴ An article in the March 21, 1891 issue of the *Los Angeles Times* indicates an architect named "Jones" had made original designs but was sued by the church, who had to "take another architect's work."



L: Presbyterian Church, 3rd Street and Arizona Avenue, c. 1898. R: St. Monica's Roman Catholic Church, 701-705 California Avenue, c. 1990. Source for both: Santa Monica Public Library.

The Catholic Church was the third religious group established in Santa Monica. In 1886, St. Monica's Roman Catholic Church was organized, and the parish formalized by Father Patrick Hawe.⁴³⁵ The first Catholic Mass in Ocean Park was held in 1903 at St. Clements Church located at 3102 3rd Street (demolished).

The rough and tumble nature of early Santa Monica and the presence of many saloons in the city made saloonkeepers and churchgoing folk adversaries for many years. As a result, an offshoot of the Methodist Church formed, the Prohibition Congregational Church. James Campbell of Pasadena offered a plot of land at 6th Street and Santa Monica Boulevard, on the condition that the church add "Prohibition" to the front of its name. The church was built in 1896 and housed the congregation until 1890.⁴³⁶

As respectable Angelinos and settlers from the Midwest and East arrived in Santa Monica, they established a wide variety of religious congregations. Many of these churches were located on or near Arizona Avenue between 4th and 19th Streets or, more conveniently, within residential neighborhoods. The Ocean Park community was typically served by churches located within that community. By 1899, approximately fourteen churches were listed in the Santa Monica City Directory; including Baptist, Catholic, Episcopal, Methodist, Presbyterian, and Christian Science denominations.⁴³⁷

Several new churches were founded in the 1880s and 1890s. Among these, the Tudor Revival-style St. Augustine by the Sea Episcopal Church (1887) on 4th Street between Arizona and Nevada Avenues was constructed on land donated by Arcadia Bandini de Baker. The first services were held at St Augustine when the structure had no windows or

⁴³⁵ "A Century of History," *Santa Monica Evening Outlook*, 22.

⁴³⁶ "A Century of History," *Santa Monica Evening Outlook*, 22.

⁴³⁷ PCR Services Corporation, "Landmark Assessment Report, 505 Arizona Avenue," 2005

doors installed, and final materials were not yet donated.⁴³⁸ The first Baptist chapel in Santa Monica was built in Ocean Park in 1892, with a new building constructed in 1918 by contractor C.S. Maddox at 2701 2nd Street. Finally, the First Church of Christ Science was organized in March 1897. The congregation met initially at a private home, then at the Odd Fellows Hall, located on 3rd Street. The Santa Monica congregation established the first Christian Science Church on the west coast with the Mission Revival-style First Church of Christ Science (1900) at 7th Street and Santa Monica Boulevard.⁴³⁹ In 1911, members built a larger church at 220 Wilshire Boulevard. In 1923, they built a white wood-frame structure at 505 Arizona Avenue.



St. Augustine by the Sea Protestant Episcopal Church, 4th Street between Arizona and Nevada Avenues, n.d. Source: Santa Monica

Despite the number of churches present in the city, congregations were not racially integrated. In 1908, Santa Monica's first African American church, Phillips Chapel Colored Methodist Episcopal Church (c.1890, architect unknown; City of Santa Monica Landmark #68) was formally established with the relocation and conversion of a former Folk Victorian and Colonial Revival style schoolhouse from 4th Street and Ashland Avenue to 4th and Bay Streets in Ocean Park.⁴⁴⁰

During the 1920s, Santa Monica's population boomed and so did its churches; established congregations grew, and new denominations were added. By 1925, twenty-six churches were listed in the city directory.⁴⁴¹ Larger institutions were typically designed in the period revival styles popular at the time, while smaller churches were often vernacular with minimal exterior religious iconography.⁴⁴² Examples of larger institutions in Santa Monica from this period include the Gothic Revival-style Pilgrim Lutheran Church (1919, A. C. Martin &

⁴³⁸ "Santa Monica," *Los Angeles Times*, August 29, 1887, 2.

⁴³⁹ "A Century of History," *Santa Monica Evening Outlook*, 22.

⁴⁴⁰ PCR Services Corporation, "505 Arizona Avenue."

⁴⁴¹ PCR Services Corporation, "505 Arizona Avenue."

⁴⁴² PCR Services Corporation, "505 Arizona Avenue."

Associates; altered) at 1302 14th Street, and the Gothic Revival-style St. Paul's Lutheran Church (1926, Quintin & Kerr) at 958-960 Lincoln Boulevard.

In addition to Phillips Chapel, two other African American churches were established in the city by the 1920s. Calvary Baptist Church was located at 1533 6th Street (demolished). The Colonial Revival-style First African Methodist Episcopal Church by the Sea (1924, rebuilt 1951, architect unknown) was located at 1760 19th Street.



L: Pilgrim Lutheran Church, 1302 14th Street (1919, Albert C. Martin & Associates; altered), n.d. R: First Christian Church, 609 Arizona Avenue (demolished), n.d. Source for both: Santa Monica Public Library.

Public Parks

Santa Monica established a legacy for public park space early in its development. Palisades Park, Lincoln Park, Crescent Bay Park, Seaside Terrace Park, and Douglas Park were developed in the late 19th and early 20th centuries.

Established in 1892, the twenty-six acre Palisades Park, also known as Linda Vista Park,⁴⁴³ (1450 Ocean Avenue; City of Santa Monica Landmark #79) is the largest and oldest urban park in Santa Monica. Together with the adjacent beach and the Santa Monica Pier, it has provided recreational space for the Santa Monica community and tourists to the region since the 1890s. It served as the terminus of the Sawtelle Division of the Pacific Electric Red Car Line from 1896 to 1940, which brought thousands of tourists every year from throughout the Los Angeles area.

Through its setting and environs, diverse landscape, historic buildings, commemorative monuments, trees, and public art, Palisades Park exemplifies the cultural, social, economic, political and architectural history of Santa Monica, from the time of the park's creation in 1892, when it was known as Linda Vista Park, to the present. Senator Jones and Arcadia Bandini de Baker donated the strip bordering the palisades from Railroad Avenue (present-day Colorado Avenue) to Montana Avenue to the city on the condition that it be used as a

⁴⁴³ "Santa Monica Only City With Miles of Park Overlooking the Ocean," *Los Angeles Times*, April 2, 1911, V13.

public park. In 1897, the Santa Monica Land and Water Company donated the remaining bluff property from Montana Avenue to Adelaide Drive to the city.

Rows of eucalyptus and cypress trees bordering Ocean Avenue were the first plantings in the Park. Dirt pathways along the bluffs, down the center of the Park, and along Ocean Avenue, wound through wild grasses and brush. Historic engineering drawings indicate that Linda Vista Drive (now the California Incline Bridge) was completed during the first decade of the 1900s. Landscape architect L.G. Le Grande proposed the first plan for the park: a formal European design with walkways, planters, pergolas, fountains, and a brick wall to separate the park from the noise and dust of the street. The Santa Monica Woman's Club opposed the brick wall, because it would eliminate ocean views.

The Camera Obscura was built in 1898 on the beach, and moved to Palisades Park in 1910. It has long been a tourist attraction, providing panoramic views of the park. Through the decades, the Camera Obscura continued to attract crowds. A *Los Angeles Times* notice from 1943 called it "one of the points of interest in the lovely city of Santa Monica." It was relocated to the park's Senior Recreation Center in 1955.

Lincoln Park (Christine Reed Emerson Park) was established around the turn of the century on land donated by Arcadia Bandini de Baker and Senator Jones, bordered by California Avenue on the north, Wilshire Boulevard on the south, Lincoln Boulevard on the east, and 7th Street on the west. This park site was originally planned by Senator Jones as a plaza to serve hotels, but when hotels were built closer to the beach, Jones gave the park site to the city.⁴⁴⁴ As early as 1904, the Central Courts in the park were the sight of the Tennis Week tournament. Tennis tournaments in Lincoln Park continued for decades. By 1925, the park also boasted a croquet court.

Crescent Bay Park, located at 2000 Ocean Avenue, was established in approximately 1911. Located "south of the city...a beauty spot on the beach with terraced flower gardens...and a pergola to offer shelter," this square park was an asset for Ocean Park.⁴⁴⁵ At the same time, Seaside Terrace Park was established in Ocean Park on a public strip of sand given by Carl F. Schader, the noted developer of the adjacent Seaside Terrace tract.

Douglas Park is located on Wilshire Boulevard between Chelsea Avenue and 25th Street, the former site of the Douglas Aircraft Company's first Santa Monica facility. In 1927, Douglas relocated to Clover Field. The four-acre site was converted to a park (initially named Padre Park; renamed Douglas Park in 1936), including two tennis courts, a children's playground,

⁴⁴⁴ Santa Monica Public Library, "Santa Monica Facts,"

<http://digital.smpl.org/cdm/singleitem/collection/smfacts/id/1773/rec/46> (accessed July 2016).

⁴⁴⁵ "Santa Monica, Only Seaside City With Miles of Park Overlooking Ocean," *Los Angeles Times*, April 2, 1911, V13.

three ponds, a concrete pool area, a lawn bowling green and clubhouse, restroom building, picnic tables and open lawn areas.

THEME: PRE-WORLD WAR II CIVIC & INSTITUTIONAL DEVELOPMENT (1930-1944)

OVERVIEW

This theme addresses civic and institutional development between 1930 and the end of World War II. Santa Monica was unique among Southern California communities in that, during the Great Depression and World War II, the growth of the Douglas Aircraft Company drew a steady flow of working people to the city. The growing demand for new infrastructure coincided with Depression-era Federal programs and incentives designed to put Americans back to work. As a result, Santa Monica boasts a number of PWA/WPA projects in the city. This section chronicles the development and expansion of civic buildings, educational institutions, libraries, clubs and fraternal organizations, hospitals, churches, public parks and city infrastructure.

Civic Buildings

Despite ongoing remodeling of the old city hall, the need for additional city staff to support the burgeoning Santa Monica population during the 1920s and 1930s was greater than the building's capacity. In 1938, a citizen's committee was formed to organize the planning and financing of a new city hall. Working with city officials and the Chamber of Commerce, the committee devised creative ways to fund the project, including selling the existing city hall to the highest bidder, applying for a federal grant, and increasing taxes. The old city hall was sold for \$168,000, and the federal government contributed a generous Public Works Administration (PWA) grant. With a final budget of \$370,000, the committee began to plan for construction.⁴⁴⁶

The new civic center was to be built on eight acres of land purchased from the Southern Pacific Railway Company – the site of the company's former freight depot. The construction of the Main Street Bridge in 1925 made the location easily accessible from downtown Santa Monica and centrally located in the growing community. Donald B. Parkinson and Joseph M. Estep were hired to design the building and G.F. Campbell and C.P. Kelley, contractors, would build it. Horatio W. Bishop was the PWA's representative engineer. The new PWA Moderne style building (City of Santa Monica Landmark #12) was dedicated on November 24, 1939 in front of a crowd that included local dignitaries, radio and movie personalities. Kenneth Goodwin, the official representative of the PWA, proclaimed that the new building represented "...one of the best on the Pacific Coast built with PWA funds."⁴⁴⁷ The building features decorative tile from Gladding, McBean and Company and murals on the interior north and south lobby walls by local artist Stanton Macdonald-Wright (1890-1973). The

⁴⁴⁶ "Santa Monica Offers Old Municipal Building for Sale," *Los Angeles Times*, July 17, 1938, 8.

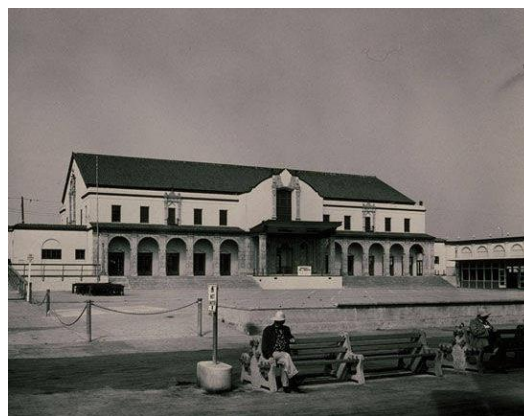
⁴⁴⁷ City of Santa Monica, "Historic Resources Inventory."

building's balanced massing, recessed vertical windows, fluting, faceted corners, smooth lines, and formal tone exemplify the PWA Moderne style.

Another PWA project is the Santa Monica Post Office (1938, Louis A. Simon, Robert Dennis Murray; City of Santa Monica Landmark #107) at 1248 5th Street. The site for the new post office was purchased in 1934 for approximately \$44,000. Due to the Great Depression and funding difficulties in Washington, D.C., it took “careful negotiations with Federal legislators to get the support and ultimately the monies allocated to plan, design and build the post office.”⁴⁴⁸ Working collaboratively over the years, the Santa Monica-Ocean Park Chamber of Commerce, City Officials, the local Postmaster, and Congressional representatives Joe Crail (1877-1938) and John Francis Dockweiler (1895-1943) worked with Congress and the Treasury Department to obtain the needed approvals and funding for the project. It was one of approximately 405 post offices built under the PWA program.⁴⁴⁹

Original drawings for the building were prepared by the United States Treasury Department, identifying Louis A. Simon as supervising architect, Neal A. Melick as supervising engineer, and local architect Robert Dennis Murray as consulting architect.⁴⁵⁰ The PWA Moderne-style building was constructed of poured-in-place concrete with steel frame reinforcement. Art Deco motifs adorn the east façade. The horizontal massing dominated the corner at 4th Street and Arizona Avenue.

Venues for cultural events were a high priority in Santa Monica during the 1920s. In 1920, the Spanish Colonial Revival-style Ocean Park Municipal Auditorium (1920, architect unknown) was built on the Lick Pier to house a variety of events and exhibits. At a cost of \$375,000, it held 1,100 seats. The Auditorium was home to concerts, political rallies, flower shows, beauty pageants and other, similar events. When fire consumed the Lick Pier in 1924, the Auditorium was the only building to survive.



Ocean Park Municipal Auditorium, n.d. Source: Santa Monica Public Library.

Closer to downtown Santa Monica, former city councilman J. Euclid Miles bequeathed \$25,000 to the city upon his death for the construction of a "public recreation hall for the

⁴⁴⁸ Ostashay & Associates Consulting, “United States Post Office Evaluation Report,” December 2012, 4.

⁴⁴⁹ Ostashay & Associates Consulting, “United States Post Office Evaluation Report,” December 2012, 4.

⁴⁵⁰ Chattel, Inc. “Santa Monica Post Office,” March 2014, 1.

young men and women of the city."⁴⁵¹ The Miles Playhouse (1929, John Byers; City of Santa Monica Landmark #2) at 1130 Lincoln Boulevard was built in the Spanish Colonial Revival style popular among the wealthy patrons of the time. Its form recalled that of small Spanish church with stucco-clad walls and deeply recessed windows, giving the building the appearance of adobe construction. Clay tile roof cladding and terracotta paving tiles complete the Byers romantic design. The structure hosted local and regional arts and cultural events throughout the 20th century.



Miles Playhouse, c. 1929. Source: Santa Monica Public Library.

Educational Institutions

During the 1920s, several new schools were built, and existing schools were expanded. At the time, the city was first in spending on high school education among cities in Southern California.⁴⁵² A 1927 study found that half of the possible residential areas were already improved and that, in less than ten years, the population of the city would double. Recommendations included building a new junior high school in the southeast part of the city, and renovating the existing high school and elementary schools. The study proposed an “Americanization School” with separate facilities from the general school population, perhaps a reflection of the multiethnic and multilingual nature of the population streaming

⁴⁵¹ City of Santa Monica, “About the Miles Memorial Playhouse,” <http://www.smgov.net/Departments/CCS/MilesPlayhouse/content.aspx?id=26310>, (accessed July 2016).

⁴⁵² Osman R. Hull and Willard S. Ford, *School Housing Survey of the Santa Monica City Schools*, second Series, No. 4. 1927.

into the area in the 1920s. The study also recommended that new school sites be spread evenly throughout the city, with little overlap.

The newly constructed schools featured two-story brick edifices. They included John Muir Elementary (1923) at 725 Ocean Park Boulevard; the new McKinley School (1923, Allison & Allison and John D. Parkinson)⁴⁵³ at 24th Street and Santa Monica Boulevard; Madison Elementary (1926, Francis David Rutherford) on the site of the old Lincoln High School at 10th Street and Arizona Avenue; Lincoln Junior High (1923-1924) at 1425 California Avenue; the Garfield School at 1740 7th Street, and Franklin Elementary (reportedly built with beach sand) at 2400 Montana Avenue. Additions to the Grant School were made in 1924 by local architect Francis David Rutherford.⁴⁵⁴

In 1933, the Long Beach earthquake struck. Damage was widespread, and much of it focused on the schools in the greater Los Angeles area whose multi-story brick construction was adapted from east coast designs. Suddenly, they appeared ill-fit for Southern California's children. According to the *Santa Monica Evening Outlook*, "No single event has affected Santa Monica schools as much [as the earthquake]."⁴⁵⁵ Although a cursory inspection had Santa Monica students returning to classrooms immediately, inspections by architects and engineers suggested otherwise. On March 13, 1934 the state commission inspected the city's schools and called for their immediate closure. Tents were erected on school properties as temporary classrooms.



Tents on the Santa Monica High School campus after the 1933 Long Beach Earthquake. Source: Santa Monica Public Library.

The net result was a \$3 million project wherein four schools, Adams, Roosevelt, Washington, and Grant, were all demolished and rebuilt. The second stories of Muir and Franklin Schools were removed. The brick facing at Santa Monica High School was

⁴⁵³ The old McKinley School was sold to a Methodist church.

⁴⁵⁴ "Santa Monica Will Add to Grant School," *Los Angeles Times*, April 22, 1924, 5.

⁴⁵⁵ "A Century of History," *Santa Monica Evening Outlook*, 23D.

removed, and the building was re-clad in stucco. The newly constructed schools eschewed period revival designs for more contemporary, pared-back, Streamline Moderne-style buildings with steel reinforcement. John Adams Junior High School (1935, Marsh, Smith & Powell) was located at 2355-2417 16th Street. Grant School at 2368 Pearl Street (1936, Parkinson and Estep) was constructed in the Streamline Moderne style and featured rows of steel sash hopper windows. Washington School was located at 2850 4th Street. Roosevelt School (1935, Marsh, Smith & Powell) at Lincoln and Montana was the most restrained in design, evoking the PWA Moderne style. The design for Franklin Elementary (c. 1934, H.L. Gogerty) was two stories in height and horizontal in orientation, with steel sash hopper windows.

In 1937, with funding from the Works Progress Administration (WPA), an auditorium (1937, Marsh, Smith & Powell; City of Santa Monica Landmark #47) was constructed for Samohi students and to act as a municipal hall for the community. The hall's elegant Streamline Moderne design represents some of the best architecture of the WPA program. Its curved lines, horizontal massing, and decorative bands were emblematic of the style. Renamed Barnum Hall in 1944, the auditorium foyer houses tile murals of "The Vikings" by Stanton Macdonald-Wright, designed as part of a Federal Art Project for the WPA. Additionally, Wright designed the stage fire curtain mural, "Entrance of the Gods into Valhalla." Santa Monica funded two separate bond issues to complete the theater, but budgetary problems plagued the project.

In 1937, the Santa Monica Technical School opened on the old Grant School site. In a move toward a more specialized, vocational education that would help ease the problems created by the Depression, the school initially offered courses in cosmetology, carpentry and industrial sheet metal. SaMo Tech, as the school became known, expanded during the war when the defense industry needed additional manpower; new classes were offered in aircraft manufacturing, shipbuilding and other industrial fields. At the peak of the war effort, classes were offered in three shifts, 24-hours a day, seven days per week. Between 1940 and 1945, over 40,000 students passed through SaMo Tech.⁴⁵⁶

In 1939, educators Mercedes Thorp and Ann Carlson Granstrom founded Carlthorp School in a small house on 4th Street. At the end of the first year, the school had ten students, but by 1941, the school needed more space, and purchased a larger house at 438 San Vicente Boulevard. The c. 1925 Mediterranean Revival-style house served as both day and boarding school. During the 1950s, additional classrooms were added across the rear of the campus, and in 1976, the east building was added.

⁴⁵⁶ "A Century of History," *Santa Monica Evening Outlook*, 23D.



Carlthorp School's first building on 4th Street, c. 1940.
Source: Carlthorp School.



Carlthorp School, 438 San Vicente Boulevard, n.d. Source: Santa Monica Public Library.

The Academy of the Holy Names housed both an elementary school and a high school until 1930, when the elementary school became the St. Monica Parish Elementary School, and was transferred from the building at 3rd Street and Arizona Avenue to a new site on 7th Street. The Academy school site was sold in 1935 to raise money for a parish high school. According to church history, St. Monica Catholic High School opened at its present location in September 1937. “Accommodating both boys and girls, the school’s faculty consisted of five sisters and two priests with the first graduating class numbering twenty: seventeen girls and three boys.”⁴⁵⁷

⁴⁵⁷ “History,” St Monica Catholic High School, http://www.stmonicahs.org/apps/pages/index.jsp?uREC_ID=222201&type=d&pREC_ID=487607 (accessed July 2016).

Libraries

In the 1930s, Santa Monica's branch library system was established. In 1931, the first of these, the Fairview Heights Branch⁴⁵⁸ located at 1903 20th Street (demolished), was in a fifteen-foot-wide brick commercial storefront building. By 1942, the branch moved to 2030 Pico Boulevard in a building that was designed to resemble a modest residence (1942, E.J. Shimmer).

Social Clubs and Fraternal Organizations

Continuing a tradition of women's organizations in the city, another benevolent society, the Philomathean Charity Literary and Arts Club, was organized in November 1921 to serve the African American community. In 1935, the club purchased their first property at 1438 7th Street (demolished), and integrated with the California State Association of Colored Women's Clubs, Inc. The Ninety-Nine Club, another women's club, was organized in 1929 from the first woman's Air Derby.

In 1895, several members in the Los Angeles Marching Society created the Jonathan Club in honor of Jonathan Trumbull, advisor to George Washington. After World War I, the club established a beach location at the former Edgewater Beach Club (Winter Construction Company, 1926). The building is a nine-story Mediterranean Revival building of reinforced concrete construction, which houses 100 sleeping rooms, 200 dressing rooms, an auditorium with a capacity of 2,500, an Olympic-size indoor swimming pool, and rooftop handball courts. In 1935, the Jonathan Club bought a one-story concrete clubhouse, which included 285 feet on the Santa Monica Speedway, 350 feet of private beach, lounges, a large dining room, a grill, locker rooms, and a 75-foot plunge.⁴⁵⁹

Through the 1930s, beach clubs continued to flourish. The Miramar Hotel constructed a beach club in 1937. Membership was ten dollars, providing access to the club's amenities, including a swimming pool, esplanade, cocktail lounge, dining room, gymnasium, card room, ping-pong tables, and volleyball courts. Many years later, the club changed hands and became the Variety Beach Club, which was accessible to the public.

Hospitals

In 1920, Los Angeles Archbishop John J. Cantwell believed Santa Monica needed a Catholic hospital, and began to fundraise for St. John's Hospital (1942, I.E. Loveless; demolished). Cantwell raised support and recruited the Sisters of Charity, a nursing order based in Leavenworth, Kansas, to erect the hospital. Construction began in 1939, and was completed three years later. Named for St. John the Apostle, the six-story, reinforced steel and concrete structure in designed in the late Streamline Moderne-style was located at 1328 22nd Street on

⁴⁵⁸ It was also known early on as the Irwin Heights Branch.

⁴⁵⁹ After years of exclusion, the club opened membership to African Americans and women in 1987.

a five-acre site. It cost \$300,000 and featured horizontal banding and rounded towers on the front façade. The design featured sun decks on all floors and held 80 beds.⁴⁶⁰ The original design also provided for the addition of two wings and space was reserved for a Sisters' and nurses' home.



St. John's Hospital, c. 1941. Source: Santa Monica Public Library.

Religious Institutions

Beginning in the 1930s, corresponding with anxiety arising from the Great Depression, a number of relatively small Pentecostal and evangelical churches were established in Santa Monica. The 37 churches listed in the 1938 City Directory included a cluster of small churches, many of which survived into the postwar years as yet newer denominations appeared. In contrast with the mainstream churches, the smaller churches tended to locate further east and south from Santa Monica's downtown.

In 1939, Beth Shir Shalom temple was built under the direction of Rabbi Bernard Hanson at the northwestern corner of 19th Street and California Avenue with a loan partially funded by movie mogul Louis B. Mayer.⁴⁶¹ Prior to the construction of the temple, services were held at the Unitarian Church or the Temple Mishkon Tephilo in Venice.

The growth of the African American population in Santa Monica during the period was also reflected in church architecture. Phillips Chapel underwent a substantial remodeling during

⁴⁶⁰ "Bids Requested for Hospital," *Los Angeles Times*, December 1, 1940, E3.

⁴⁶¹ "Beth Shir Shalom," <http://www.bethshirshalom.org> (accessed June 2016).

the 1940s. Also, the large Calvary Baptist Church and Youth Center (1947, Bussard and Bussard) was built at 1502 20th Street. Calvary Baptist Church, a large and prominent structure situated on a large parcel, reflected the black community's population shift away from Ocean Beach and to the Pico Neighborhood, which occurred by the 1940s.

Pioneer female clergywoman Reverend Sue Sikking (1899-1992) established the Unity by the Sea Church at 1245 4th Street in 1944. The congregation later purchased the building housing the *Evening Outlook* newspaper (1935, Parkinson and Parkinson) at 1245 4th Street and converted the building to religious use. Sometime before 1971, a distinctive mural designed by Dick St. John and painted by John Spillman Jones was added to the façade.⁴⁶² When the congregation rose to some 2,000 members, the nearby Wilshire Theater was also frequently used for events.



Unity by the Sea Church, 1245 4th Street, c. 1945. Source: Santa Monica Digital Library.

⁴⁶² "Mural Links Religions of the World with Oceans," *Los Angeles Times*, May 30 1971, WS8.

THEME: POST-WORLD WAR II CIVIC & INSTITUTIONAL DEVELOPMENT (1945-1977)

OVERVIEW

This theme addresses the civic and institutional development after World War II through 1977. Like so many Southern California communities, Santa Monica's population density increased during the postwar period as returning GIs sought to live in Southern California. Educational institutions, libraries and civic buildings all expanded to meet the growing demand. This section chronicles the development and expansion of civic buildings, educational institutions, libraries, business-civic institutions, hospitals, churches, public parks and city infrastructure.

Civic Buildings

Postwar population growth resulted in an expansion in city services. In 1958, a three-story concrete and brick masonry addition (J. Harold Melstrom, 1958) was made to City Hall. This building provided space for the police department, and offices for the traffic engineer and recreation department. According to the building permit, the addition occupied 36,000 square feet (nearly as much space as the original structure), a tangible reflection of the city's population growth during the postwar period. Although the addition was originally planned for 4th Street near Olympic Boulevard, it was feared that it would interfere with the plans for the Santa Monica Freeway extension, and was thus relegated to the rear of the existing structure. A rose garden was added to the front of the building in 1951 honoring the fallen sons of the Santa Monica Gold Star Mothers.

As a result of population growth on the west side of Los Angeles County, the Los Angeles County Court House (1951, Frederick Barienbrock and Robert Kleigman) was constructed at 1725 Main Street. The Modern concrete and glass building expanded the footprint of the civic center area to the south.

Santa Monica's civic center complex was expanded further with the addition of the Santa Monica Civic Auditorium (1958, Welton Becket and Associates; City of Santa Monica Landmark #43) on an axis with the city hall and the court house. Designed in the Mid-century Modern style, the Civic Auditorium's six futuristic, parabolic concrete pylons terminating in a reflecting pool at the entry made the building an expressive civic statement. The building was designed to accommodate a wide range of performances, athletic events and exhibitions. The Civic Auditorium's unique hydraulic floor system was the largest in the nation at the time.⁴⁶³ In a matter of seconds the floor "could be tilted or lowered by a hydraulic mechanism to form raked seating for theatrical productions or a flat surface for

⁴⁶³ "Santa Monica Civic Auditorium Landmark Designation Evaluation Report," August 13, 2001, 61.

dancing or exhibits.”⁴⁶⁴ Its acoustic design by UCLA Chancellor Vern O. Knutsen (1893-1974) was hailed as one of the best in the world. Welton Becket’s design for the building was recognized with an AIA Honor Award in 1960, and the Civic Auditorium was published nationally in architectural trade magazines, including *Progressive Architecture*. The 3,000-seat venue was the home of the Academy Awards between 1961 and 1967. It was home to the Santa Monica Symphony Orchestra, was a popular venue for rock concerts, and hosted the exiled Dalai Lama in 1989.

The postwar period also brought changes to Santa Monica’s fire stations. In 1954-1955, Fire Station No. 1 moved from its Civic Center location to a new station in the Modern style at 1444 7th Street (1954, J. Harold Melstrom). In approximately 1970, Fire Station No. 3 constructed a new station at 1302 19th Street that featured a mansard roof and arched openings.



Fire Station No. 3, 1971. Source: Santa Monica Public Library.

Educational Institutions

During World War II, Santa Monica’s population grew rapidly, due to an influx of defense workers, many of whom had families. With a shortage of building supplies and resources, schools were forced to operate on double shifts to accommodate all of Santa Monica’s children. After the war, returning GIs married and started families, thus increasing the pressure on Santa Monica’s already overcrowded public school system. In addition to

⁴⁶⁴ Martha Groves, “Santa Monica Civic Auditorium to Close after 55 Years,” *Los Angeles Times*, June 29, 2013.

starting families, many returning GIs took advantage of the GI bill to help pay for their college educations.

During the postwar period, new schools included Will Rogers School (1948) at 2401 14th Street, a late example of the pared-back Streamline Moderne style, and Edison Elementary (1950) at 24th Street and Kansas Avenue. Many existing schools embarked on additions, including John Adams School (1969, James Mount).

Santa Monica City College (now known as Santa Monica College) originated as a junior college in 1929 at the former Lincoln High School campus.⁴⁶⁵ It was eventually absorbed by Santa Monica Technical School in 1945.⁴⁶⁶ In 1922, Santa Monica College moved to the old Garfield School site, and classes had to be held in tents during that facility's post-Long Beach earthquake renovation. Before World War II, a movement was afoot to expand the junior college, but detractors did not want to divert school board money to support the endeavor. Elmer Sandmeyer, then president of the school, fought hard for new facilities, and sixteen acres were ultimately purchased near 16th and Pearl Streets for a cost of \$1,600.⁴⁶⁷ World War II halted construction of any facilities, and it was 1952 before the school officially opened. In 1958, Santa Monica City College served 9,500 students. By 1970, enrolment topped 13,000.



Santa Monica City College, 1955. Julius Shulman, photographer. Source: Getty Research Institute.

Santa Monica College's 1952 campus was designed by Marsh, Smith & Powell, a Los Angeles-based architectural firm famous for their educational buildings. The Mid-century Modern style buildings were clustered at the southeastern portion of the site, with athletic

⁴⁶⁵ Although Santa Monica College was originally established in 1929, there are no extant buildings on the campus from the pre-World War II period, so it is discussed within the postwar context.

⁴⁶⁶ Gabriel, *Early Santa Monica*, 55.

⁴⁶⁷ "A Century of History," *Santa Monica Evening Outlook*, 24D.

fields situated to the west. The steel and concrete buildings exhibit strong horizontal massing, and steel sash hopper windows allow for light and ventilation. The design also included expressive outriggers to define circulation paths and entrances, and raked, Roman-style brickwork was used to define patio areas and planters. The project received an honor award from the AIA in 1954, was published nationally in *Architectural Record*, and featured in the 1961 book *Architecture in America*.

In 1960, four new buildings were added to the campus, including a gymnasium, a cafeteria, foreign language and computer labs, and a student store.⁴⁶⁸ A Mid-century Modern style Municipal Swimming Pool was also added to the campus near 17th Street and Pico Boulevard in approximately 1961. In 1967, the students funded the construction of an amphitheater seating 1,500 people. By 1970, the campus had expanded to nearly 40 acres.

Libraries

The city's expansive population growth during the postwar period called for a new main library. In 1962, a bond measure was issued, and land was secured on the corner of 6th Street and Santa Monica Boulevard. A new Santa Monica Public Library (1965, Matthew R. Leizer, demolished) was constructed. The marble-clad Modern-style library featured a double-height reading room with planters, skylights, and a wall of glass panels at the south end of the building to allow natural light to penetrate the space.

The branch library system also expanded to meet the growing needs of Santa Monica's neighborhoods. A new Fairview Branch (1956, Weldon J. Fulton) was constructed at 2101 Ocean Park Boulevard. The Mid-century Modern style building featured an open plan, where the stacks rose only as high as the clerestory windows, and an outdoor reading patio. The Montana Avenue Branch opened in 1952 in a rented building at 1528-1530 Montana Avenue. Soon a new building was required, and the Montana Avenue Branch (1959, Weldon J. Fulton) was relocated to a new building at 1704 Montana Avenue. The Mid-century Modern style building features lava rock cladding, clerestory windows with sunscreens, and an expressive shed roof.

Social Clubs and Fraternal Organizations

There was limited expansion of Santa Monica's social clubs and institutions during the post-World War II era. Facilities dating from this period include a new home for the former Philomathean Charity Literary and Arts Club and California State Association of Colored Women's Club, Inc., which sold the property at 1438 7th Street on March 28, 1958, and opened a new location at 1810 Broadway.

⁴⁶⁸ "A Century of History," *Santa Monica Evening Outlook*, 24D.

The Sand and Sea Club leased the former Marion Davies Mansion at 415 Pacific Coast Highway from 1960 to 1990 for the creation of a public beach club.⁴⁶⁹ After the property was transformed into a hotel, the State of California purchased the Marion Davies Mansion on December 5, 1959. They leased it to the City of Santa Monica, who, in turn, leased it to the Sand and Sea Club. As a result, the Sand and Sea Club offered beach club memberships inclusive to the Jewish community, to whom most beach clubs were inaccessible. During the Sand and Sea's tenure, the cabana building was enlarged (1967), and several small additions were made.

Hospitals



Santa Monica Hospital Medical Center, c. 1955.
Julius Shulman, photographer. Source: Getty Research Institute.

The city's postwar population boom also prompted the general expansion of the city's hospital facilities, which attracted a number of medical professionals and related businesses to the area. The Santa Monica Hospital expanded first in 1953 with a three-story addition (1954, Walker, Kalionzes & Klingerman, demolished). It included 80 new beds, 7 operating rooms, and complete X-ray facilities. The brick and glass structure was located at 1250 16th Street. In 1956, the Treatment Center at Santa Monica Hospital (Walker, Kalionzes & Klingerman) at 15th Street and Arizona Avenue opened, providing more medical options to the community. In 1969, the emergency department moved to the new Nethercutt Emergency Center on 16th Street, just north of the old hospital.

St. John's Hospital expanded during this period as well. In 1947, an emergency ward and clinic opened, expanding the hospital's facilities. The north wing was added in 1953 in the same style as the original design by architect I.E. Loveless. In March of 1961, the Joseph P. Kennedy, Jr. Foundation funded the Kennedy Child Study Center.⁴⁷⁰ The south wing was added in 1967. In 1979, a forecourt was added along 22nd Street between Arizona Avenue and Santa Monica Boulevard.

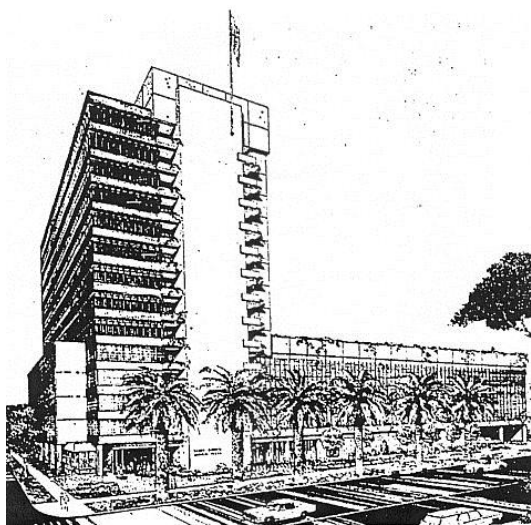
⁴⁶⁹ Historic Resources Group, "Marion Davies Estate," 44.

⁴⁷⁰ Wolfe and Mader, *Jewel of the Sunset Bay*.

Around St. John's Hospital, a \$750,000 Medical Arts Building (1950, Weldon J. Fulton)⁴⁷¹ was constructed by Shoff & Co at the northeast corner of 22nd Street and Santa Monica Boulevard.⁴⁷² In 1956, construction began on another medical building (1956, Herman Charles Light) at 2220 Santa Monica Boulevard. The two-story structure of Modern design included pharmacy, clinical laboratory, X-ray facility and 25 suites.⁴⁷³ In 1960, the city established a formal Commercial-Professional zone around St. John's Hospital.⁴⁷⁴ By 1977, construction was underway on a 15-year expansion plan for the hospital itself, transforming the 13.3 acre campus with expanded hospital facilities, a new Ambulatory Care Center, the East Ancillary Building, and a landscaped plaza, all designed by the architecture and engineering firm of Leo A. Daly.

In 1964, two large, four-story medical office buildings were constructed at 525 Wilshire Boulevard (1963-1964, Richard Dorman & Associates, demolished) and Wilshire and Yale (1963-1964, Richard Dorman & Associates) for developers Keller-Indictor. Very similar in design, the steel and concrete buildings were Modern in style, and built to accommodate internists, specialists, and supportive services.⁴⁷⁵

In 1972, construction began on the \$3.5 million, 14-story Santa Monica Medical Plaza (1972, Matthew Leizer) at 15th Street and Arizona Avenue. The eight-story, Modern-style concrete and glass tower included 50 medical-dental suites and featured a parking structure for 415 cars at the rear of the site.⁴⁷⁶



Drawing of Santa Monica Medical Plaza, 1971. Source: "Medical Plaza Rising on Santa Monica Site," *Los Angeles Times*, September 19, 1971, S8.

⁴⁷¹ Although these are commercial buildings, they are discussed here as they were developed specifically in response to the growth of St. John's during this period, and the need for medical office buildings in the area.

⁴⁷² "Santa Monica to Get Medical Arts Building," *Los Angeles Times*, March 11, 1950, A5.

⁴⁷³ "Article 7," *Los Angeles Times*, December 25, 1955, 21.

⁴⁷⁴ "Santa Monica Zone Change OK Awaited," *Los Angeles Times*, May 22, 1960, WS2.

⁴⁷⁵ "Two Medical Buildings Rising as Prototypes," *Los Angeles Times*, May 31, 1964, I4.

⁴⁷⁶ "Medical Plaza Rising on Santa Monica Site," *Los Angeles Times*, September 19, 1971, S8.

Religious Institutions

The prosperity of the postwar period brought changes to the religious institutions in Santa Monica. In 1947, there were 48 churches in Santa Monica, most of which were small.



L: Trinity Baptist Church, 1015 California Avenue (1950, Louis B. Gamble), c. 1980. R: First Church of Christ Science (1963-1964, Risley, Gould & Van Heuklyn, demolished), c. 1980. Source for both: Santa Monica Public Library.

There were some religious buildings constructed during the postwar era in traditional architectural styles, including a new American Colonial Revival sanctuary for the Trinity Baptist Church (1950, Louis B. Gamble, 1015 California Avenue). However, postwar religious architecture throughout Southern California was significantly influenced by Modernism, and Santa Monica proved no exception. An excellent example of Modern church architecture in the city was the First Church of Christ Science (1963-1964, Risley, Gould & Van Heuklyn; demolished) at the corner of 5th Street and Arizona Avenue. The spare façade combined organic forms and hard, rectilinear geometries with wide expanses of plate glass. It also featured an abstract tile mosaic in varied shades of beige.⁴⁷⁷ Another example of this trend in religious architecture was the First United Methodist Church and School (1954, Kenneth Lind) at 1008 11th Street.

By the early 1960s, the number of churches in Santa Monica had declined slightly to 44, with the same relative mix of large, traditional churches and smaller, non-traditional churches, as seen in the late 1940s. During the 1960s, however, attendance at services and Sunday schools dropped significantly, and church construction abated.

In 1972, however, a new denomination of worshippers established themselves in Santa Monica when a community center for the Nichiren Shoshu Soka Gakkai Academy was established at 1757 Lincoln Boulevard. The Center provided meeting facilities for the large

⁴⁷⁷ "Church Work Slated to Start," *Los Angeles Times*, May 5, 1963, I12.

Buddhist sect active in west Los Angeles. Santa Monica became the North American headquarters for this organization, which counted 230,000 members in the United States.⁴⁷⁸

Public Parks

Increased density in Santa Monica after the war sparked the development of several new municipal parks. Los Amigos Park, Joslyn Park, Marine Park, Clover Park, and Memorial Park were established during this period. The 1959 master plan for the city called for the purchase of small parcels of land for conversion to miniature playgrounds to contend with the postwar baby boom.⁴⁷⁹

Los Amigos Park (500 Hollister Avenue), adjacent to John Muir Elementary School in Ocean Park, was established in 1954, when the city leased the site from the school district. Today, the school and the city share use of the park. At a little over three acres, it contained playing fields, tennis courts, and a playground. A restroom and concessions building were added later.

Joslyn Park (633 Kensington Road) was established in Ocean Park in 1960. Funds to finance its construction were donated by Marcellus Joslyn (1873-1963), a local philanthropist from west Los Angeles. Spanning 2.3 acres, it opened with a recreation building. By 1961, there was a swimming pool facility located at the park as well.

Marine Park (1406 Marine Street) was established in approximately 1955 on the site of the former city dump. The original park included a baseball field and open lawn. By 1958, the Marine Park Clubhouse was slated for construction. The 6,500-square foot facility contained a large auditorium, crafts room, meeting rooms, and patios with barbecues and benches. In the late 1950s, there was a movement to create a 90' x 150' pool to be used to conduct fly-fishing and bait-casting practice and tournaments. However, the proposal was met with resistance by neighborhood residents, who wanted the pond located at Stewart Street Park.⁴⁸⁰

Clover Park (2600 Ocean Park Boulevard), although not established until after 1977, was part of the mid-1970s negotiations for the redevelopment of the former Douglas Aircraft Company site at the Santa Monica Airport in Sunset Park.

Memorial Park (1401 Olympic Boulevard) was established in 1951 on the site of the former Santa Monica Municipal Stadium in Pico. A recreation center was erected at the park in the same year to serve residents and memorialize those who died in World War II. A bronze memorial plaque was dedicated in April 1951.⁴⁸¹ As of 1967, the park contained “a little league baseball field and not much else” to serve the primarily African American and Latino

⁴⁷⁸ “Century of History in Santa Monica, 1875-1975,” *Santa Monica Evening Outlook*, May 17, 1975, 22B.

⁴⁷⁹ “Master Plan Will Include Play Areas,” *Los Angeles Times*, October 4, 1959, WS7.

⁴⁸⁰ “New Site Studied for Proposed Casting Pool,” *Los Angeles Times*, February 5, 1961, WS4.

⁴⁸¹ “Recreation Center Dedicated at Park,” *Los Angeles Times*, April 1, 1951, 10.

residents of the neighborhood.⁴⁸² That same year, proposals for the construction of a community building, tennis courts, and barbecue facilities were under consideration, with park improvements visible in aerial photographs from 1972. The park gymnasium was designed by local architect James Mount.

Santa Monica's civic and institutional development transformed the rough-and-ready pioneer town into a genteel and respectable residential community rivaling the wealthy suburbs of Los Angeles. With the extension of the freeway system, Santa Monica functioned as a postwar suburb of Los Angeles. The city's historical commitment to quality education and community building left their marks on Santa Monica's built environment.

⁴⁸² "Council to Weigh 3 Bond Proposals," *Los Angeles Times*, February 12, 1967.

CIVIC & INSTITUTIONAL DEVELOPMENT: ELIGIBILITY

PROPERTY TYPES

- City Hall and other offices for Public Agencies
- Post Offices, Fire and Police Stations
- Schools
- Libraries
- Religious Buildings
- Hospitals and Medical Facilities
- Social Clubs and Cultural Institutions
- Parks
- Infrastructure Improvements and other Civic Amenities, including roadways and bridges
- Public Art
- Historic District/Conservation District

REGISTRATION REQUIREMENTS

Civic and institutional properties are evaluated for potential historic designation based on the patterns of development identified in this context. Institutional development reflects the growth of the city over time, from the establishment of infrastructure and the construction of the first civic buildings to serve the growing city, through the development of important social, religious, and cultural institutions.

Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include good, early, or rare examples of institutional property types that reflect an important facet of the city's history but do not rise to the level of landmark status.

Civic and institutional buildings that are significant for their architectural merit, or for a specific association with an ethnic, social, or cultural group are evaluated under separate themes.

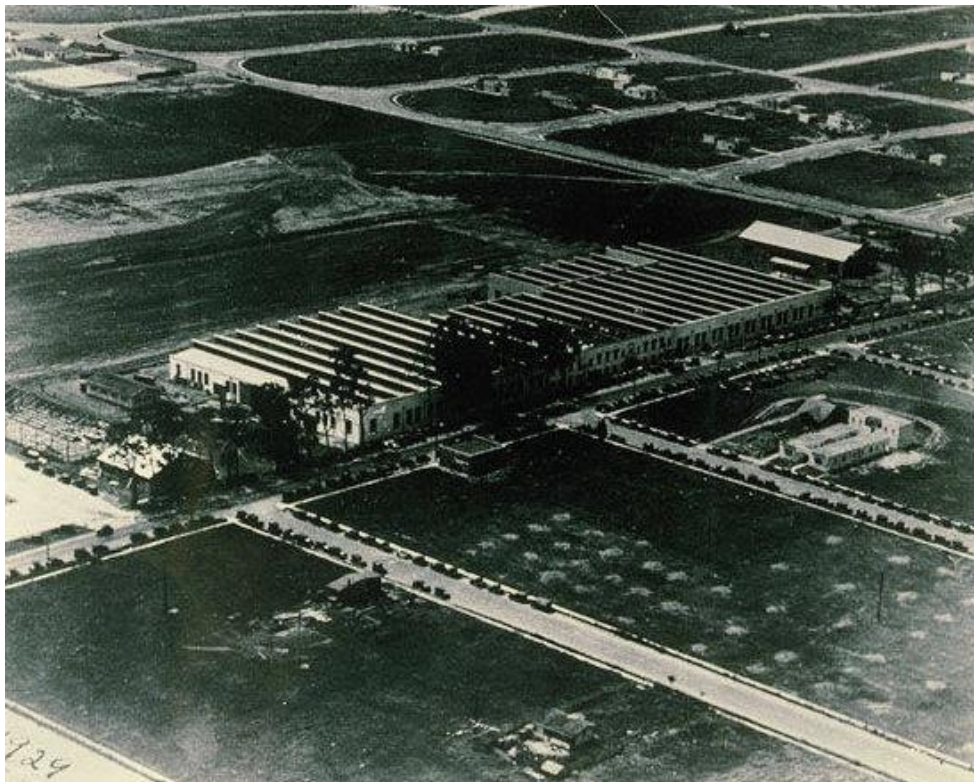
CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1; Structure of Merit b1 ⁴⁸³	Individual properties or historic districts that are eligible under this context may be significant: • As the site of an important event in history. • Theme – Early Civic & Institutional Development (1875-1929): As an example of civic or institutional development representing the establishment and growth of Santa Monica in the early 20th century. Institutional development during this period played a central role in the city’s transformation from a recreational playground to a respectable residential community. • Theme – Pre-World War II Civic & Institutional Development (1930-1944): As an example of continued civic and institutional growth during	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).⁴⁸⁴ A civic or institutional property eligible under this criterion should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to reflect the important association with the city’s development during the period of significance. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style or type. For early or rare civic or institutional buildings, a greater degree of alteration may be acceptable.	To be eligible under a theme in the civic and institutional development context, a property must: • date from the period of significance of the applicable theme; • have a proven association with an event important in history; or • represent; or • reflect important civic or institutional development from the period; and • display most of the character-defining features of the property type or style; and • retain the essential aspects of historic integrity.

⁴⁸³ Eligibility criteria are listed in the standard format National Register/California Register/Local.

⁴⁸⁴ *National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	the Great Depression; or for an association with New Deal-era federal funding programs. • Theme – Post-World War II Commercial Development (1945-1977): As an example of post-World War II civic or institutional development to serve the growing population in the postwar era.		

CONTEXT: INDUSTRIAL DEVELOPMENT (1875-1977)



Douglas Clover Field Plant, 1929. Source: Santa Monica Public Library.

THEME: EARLY INDUSTRIAL DEVELOPMENT (1875-1919)

OVERVIEW

This theme documents the early industrial development of Santa Monica from the city's founding in 1875 up to the aftermath of World War I in 1919. Early industrial development in Santa Monica progressed slowly, with most regional needs being served by established industrial concerns operating out of either Los Angeles or San Francisco. The first businesses catering to the growing townsite were, predictably, those engaged in providing household goods and construction materials, such as lumber yards and brick works, or serving residents' needs, such as blacksmiths and livery stables. Before motorized vehicles provided a less restrictive transportation network, industrial enterprises in Santa Monica were generally clustered near the Los Angeles & Independence Rail Road line that connected Santa Monica to Los Angeles. Rail lines offered easier and cheaper transportation for merchandise, and since steam engines made noxious neighbors, adjacent development generally focused on industrial uses. The effects of the early rail line routing can still be seen on the landscape today through zoning and the continued concentration of light industry uses in the same locations as they were historically. The only Industrial Conservation (IC) zoning designations in Santa Monica today are located along the southern edge of the city in an arc that follows the route traveled by Los Angeles & Independence trains beginning in December 1875.

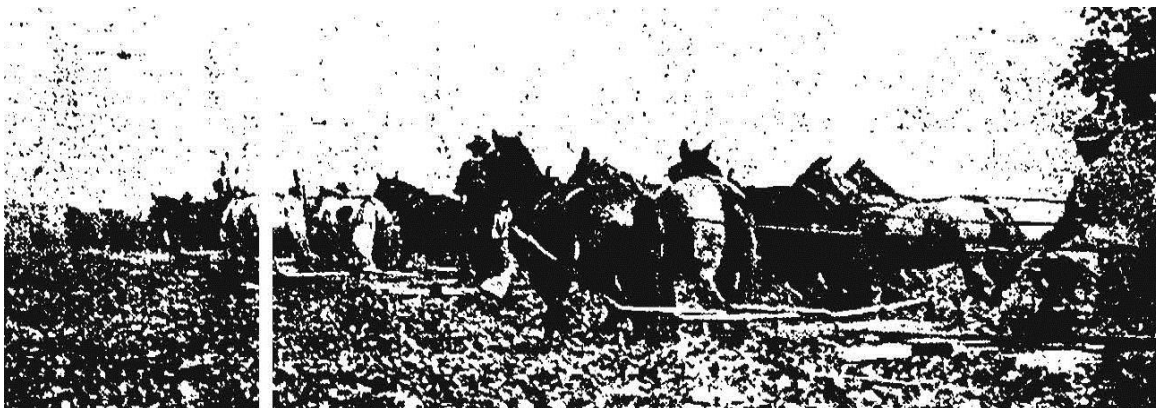
Agriculture and ranching concerns dominated the landscape prior to Santa Monica's founding, and fields of lima beans persisted in and around the city through the 1920s. As the city grew, additional small industrial concerns began serving local needs. Food manufacturing took place in early Santa Monica, and several local dairies were established, including W.A. Doleshall (2534 Kansas Avenue); F.S. Lowry (1814 20th Street; demolished); F.M. McKnight (2558 Kansas Avenue); and W.E. Berry (south side of Marine Street near 8th Street, Ocean Park). A candy manufacturing company was located at 318-326 Santa Monica Boulevard, with another located oceanfront, next to the Ocean Park Hotel. Sausage was made by Edward Thorp at 1701 8th Street (now Lincoln Boulevard; demolished) and another manufacturer at 1443 3rd Street (demolished). At the Santa Monica Hatchery (1012 Arizona Avenue; demolished), fresh eggs and live and dressed poultry were offered both wholesale and retail. Along the now-renowned Gold Coast, a building for pickling fish once stood just south of the Municipal Pier on Palisades Beach Road.

Changes in transportation modes brought about changes in business types, as well. Livery stables gradually gave way to automobile livery (still identified as such in the 1915-1916 Santa Monica City Directory) and related automobile dealerships and services. Airplane enthusiasts used informal landing strips, one of which later became Clover Field (present-day Santa Monica Airport). Technological advances also brought new industry to Santa Monica,

including moving picture studios and telephone and telegraph companies, such as Pacific Telephone & Telegraph Company at 203 Utah Avenue (present-day Broadway), Santa Monica Bay Home Telephone Company at 213 Santa Monica Boulevard, and the United States Long Distance Telephone & Telegraph Company at 17 First National Bank Building in Ocean Park.

Agriculture

Agricultural crops were big business in the undeveloped land around Santa Monica. A *Los Angeles Times* article from 1903 calls it, “the great Santa Monica bean district,” noting that crops will be harvested from about 7000 acres.⁴⁸⁵ South Santa Monica hosted an ostrich farm, and plucking of ostrich plumes was an event attended by many.⁴⁸⁶ By 1918, there was a big grain warehouse on Colorado between 17th and 19th, adjacent to the railroad tracks, called the Southwest Warehouse, run by Charles J. Haines. A hay and coal warehouse was on the corner of Colorado Avenue and 17th Street, and a feed and fuel yard was beside the Pacific Electric Trolley lines at 2612-2636 Main Street. The Pacific Electric Freight House was nearby at the corner of Hill and Main Streets.



Harvesters in the bean fields of Santa Monica, 1903. Source: *Los Angeles Times*, September 25, 1903.

⁴⁸⁵ “Gathering the Bean Crop from Seven Thousand Acres in the Santa Monica District,” *Los Angeles Times*, September 25, 1903, A1.

⁴⁸⁶ “Dos Pescadores: Santa Monica,” *Los Angeles Times*, June 17, 1891, 7.

Manufacturing

Front page advertisements of early editions of the *Santa Monica Evening Outlook* (established October 1875) prominently offered goods such as made-to-order furniture and mattresses, stoves, ranges, paints, oils, glass, and services, such as Hinds & Palmer, Contractors and Builders, and blacksmith John Freeman offering horseshoeing and general blacksmithing at his shop on 2nd Street between Oregon and Arizona Avenues.⁴⁸⁷ Other early advertisers included bricklayers and plasterers; metal roofers and plumbers, who also manufactured tin, copper, and sheet-iron ware. Advertisers Christy & Wise and S.A. Wood & Company, buyers of wholesale wool, hides and tallow, served the regional ranchos' business concerns.

Various small industries in Santa Monica served local customers, including a shoe factory in the east end of Ocean Park, and the Ocean Park Trunk Factory at 183 Pier Avenue. The Pacific Glass Casket Company started operations in the mid-19th century, advertising for workers in 1879. By 1917, the company, which produced insulators for telegraph poles, bottles, and electric light globes, had been in operation for many years, and their corporate office was located in Pico at 22nd Street and Michigan Avenue.



Group of abandoned brick kilns and buildings of the Simons Brick Company No. 4, 1939. Along with the Los Angeles Pressed Brick Company, Simons operated in Santa Monica, at the eastern edge of the city, for many years. Source: Santa Monica Public Library.

⁴⁸⁷ *Santa Monica Outlook*, October 13, 1875, 1.

Industrial development generally occurred along rail lines for ease of transport for raw materials arriving and finished goods departing for distant markets. For example, two of Santa Monica's brickworks were located at the (then) edge of the city, where the railroad line entered Santa Monica, near where 23rd Street ran between Delaware and Colorado Avenues. In the early 1900s, the land between Colorado, the brickyards, and the southern edge of the railroad right-of-way was county land. It was later annexed into Santa Monica, and is where both Olympic Boulevard and Interstate 10 enter the city today. Los Angeles Pressed Brick Company No. 2 was bordered by Colorado Avenue and 23rd Street, with loading docks located adjacent to the railroad, and rival Simons Brick Company No. 4 was across the tracks, bordered by Delaware and Michigan Avenues and 23rd Street.⁴⁸⁸

Early in the city's history, two lumberyards were clustered near the Pacific Electric Railway Company's freight house at the terminus of the railway: Olson Lumber just to the southeast, and Patten & Davies Lumber Company to the north. At that time, there were no streets between 4th Street and Ocean Avenue: a steep gulch cut through the area between Olson Lumber Company and Braun, Bryant & Austin's asphalt paving and cement contracting business at 1680-1712 4th Street (demolished).



Patten Davies Lumber Company, 4th and Railroad Avenue (Colorado), 1911. The rail spur provided easy movement of heavy freight. Source: Santa Monica Public Library.

The Pacific Planing Mill was located next to Braun's at 1706 4th Street (demolished) at the east corner of 4th Street and the Los Angeles & Pacific Railroad (LAPRR) tracks. Additional lumber yards were located throughout the city, also supplying lumber, plaster, lime, cement, doors, and sash for the city's burgeoning building industry. Among these were the Santa Monica Lumber and Milling Company, on the west corner of Colorado Avenue and 9th Street; the Ocean Park Lumber Company, located between the Southern California Railroad tracks and the LAPRR tracks, on both sides of Joy (present-day Ashland Avenue), enjoying easy transportation with its location on a steam rail line; and Bassett & Nebeker Lumber Yard at 618 Colorado Avenue, near 7th Street; the Culver Lumber Company on the south

⁴⁸⁸ The Simons site is where the present-day City of Santa Monica trash collection yards are located; Pressed Brick's former site was later occupied by Gladding, McBean and Company, and is now the Water Garden office complex.

side of Colorado Avenue between 3rd and 4th Street, with the Santa Monica Mill Company, a planing mill, located to the southwest.

Sheet metal, iron works, and machine shops performed myriad metalworking services, including fabricating carriages and wagons, repairing automobiles, and crafting components for the building industry, including skylights, cornices, gutters, sheet metal, hot air, and gas heating. Located in Ocean Park, these companies included Bay Cities Ornamental Iron Works at 2609 Main Street, the Peterson & Van Every machine shop at 2409 Main Street, Fulcher's Metal Works at 2819 Main Street, and G.D. Hughes Sheet Metal Works at 2924 Main Street.

Railroad tracks formed the spine of the city in the early 1900s. The Southern Pacific Railroad operated on the old Los Angeles & Independence tracks coming in from Los Angeles to the east. The tracks branched at 6th Street: one spur ran to the passenger depot near Ocean Avenue, while the other passed the Southern Pacific freight depot, entered a tunnel under Ocean Avenue, and ran northwards, along the beach, past the city limit at Montana Avenue. The Los Angeles Pacific Electric Railroad freight depot was located on Colorado Avenue (formerly Railroad Avenue) with the passenger waiting room across a railroad park to the southeast. The park was built on the slope between the two depots along Ocean Avenue. The Southern California Railroad line ran through South Santa Monica and Ocean Park, along Main Street, and on to Venice. Southern Pacific rival, the Atchison, Topeka & Santa Fe Railroad, operated on these tracks, which were parallel to the Pacific Electric Trolleyway (whose tracks ended at Hollister in 1902, but which later took over the right-of-way for the Southern California Railroad and continued service into downtown Santa Monica.

Landscaping materials were also available in the city. Traditionally, Japanese communities were involved in agriculture and nursery operations. There was a large nursery garden on the block between Washington and California Avenues along 4th Street, supporting the Exotic Nursery located on the corner of 3rd Street and California Avenue. By 1915, Golden State Plant & Floral Company, another large operation, sold wholesale and retail landscaping materials at 21st Street and Santa Monica Boulevard, and Mountain View Nurseries had greenhouses at 1044 2nd Street (demolished) with a retail shop in Venice.

Transportation and Shipping

With settlement came a need for a reliable harbor. Before the first lots were sold in Santa Monica, travelers could arrive by ship, coming ashore at a wharf called Shoo Fly Landing, which opened in April 1875 to serve ship traffic going up and down the coast.⁴⁸⁹ Here, tar

⁴⁸⁹ Steamships *Mohongo* and *Senator* alternated calling in at port twice a week. Both ships travelled between San Francisco and San Pedro, stopping at Santa Monica in both directions, with additional stops at Santa Barbara, San Buenaventura, San Luis Obispo, and San Simeon.

from the nearby La Brea tarpits was loaded onto freighters bound for San Francisco.⁴⁹⁰ Located just south of the modern-day Municipal Pier, Shoo Fly Landing partially burned and, by 1878, was condemned.⁴⁹¹ San Pedro, another port to the south, was designated by the U.S. government as an official port of entry in the 1850s.⁴⁹² Senator Jones saw an opportunity to create a competing port in Santa Monica Bay that would be closer to Los Angeles, and therefore more efficient and profitable.

A few months after the townsite was founded, the Los Angeles & Independence Railroad began service between Los Angeles, a depot near the Arcadia Hotel, and a wharf that extended out into Santa Monica Bay to serve shipping traffic. The transport of goods and people by rail made Santa Monica an attractive destination both for weekend travelers and for manufacturers and farmers. Merchandise produced in the Southern California region could more easily be sent to markets up and down the West Coast, though industrial development was slow to develop because of San Francisco's early dominance.

In the early years of Santa Monica, a number of livery stables served the growing needs of both residents and tourists, with most facilities clustered near the railroad depot. One such facility was the Santa Monica Livery and Feed Stable, later known as the Union Livery and Feed, located on 2nd Street between Utah and Railroad Avenues (present-day Broadway and Colorado Avenue), across the street from the Los Angeles & Independence Railroad depot. Union Livery Stable was in the middle of the block at 1531 2nd Street (demolished), not far from the depot. Fashion Feed and Sale Stables and E. R. Allen's Livery Stable were situated across the street from each other on Utah Avenue between 3rd and 4th Streets. By 1895, Fashion Feed had changed its name to Pacific Livery, but was vacant, and E. R. Allen's had become Empire Livery & Feed. By 1909, there was one livery at the east corner of 3rd Street and Utah Avenue (present-day Broadway), with buggy storage, another at 1531 2nd Street, and a third on a parcel bordered by Main, Marine, and Lake (now 2nd) Streets. Samuel Harper's Coaches, a stage coach line, operated daily between Santa Monica and Los Angeles, with an office in the Ocean View House, another of Harper's commercial enterprises which offered "ample accommodations for Man and Beast." Rival John Reynold's Pioneer Stage Line ran twice a day, carrying mail and passengers. With the advent of the automobile, however, horses and stables gradually became obsolete.

There were a number of blacksmith shops in the city's early industrial core. In October 1875, blacksmith John Freeman offered horseshoeing and general blacksmithing at his shop on 2nd

⁴⁹⁰ Kevin Roderick, *Wilshire Boulevard: Grand Concourse of Los Angeles*, (Santa Monica, California: Angel City Press, 2005), 191.

⁴⁹¹ Fred E. Basten, *Santa Monica Bay*, 8.

⁴⁹² Robert M. Fogelson, *The Fragmented Metropolis: Los Angeles, 1850-1930*, (Berkeley, California: University of California Press, 1993), 108.

Street between Oregon and Arizona Avenues.⁴⁹³ By 1915, there were eight blacksmiths working in the area, with four in Santa Monica; however, it is safe to assume that their work focused less on shoeing horses and more on ornamental iron work and automobile repair.



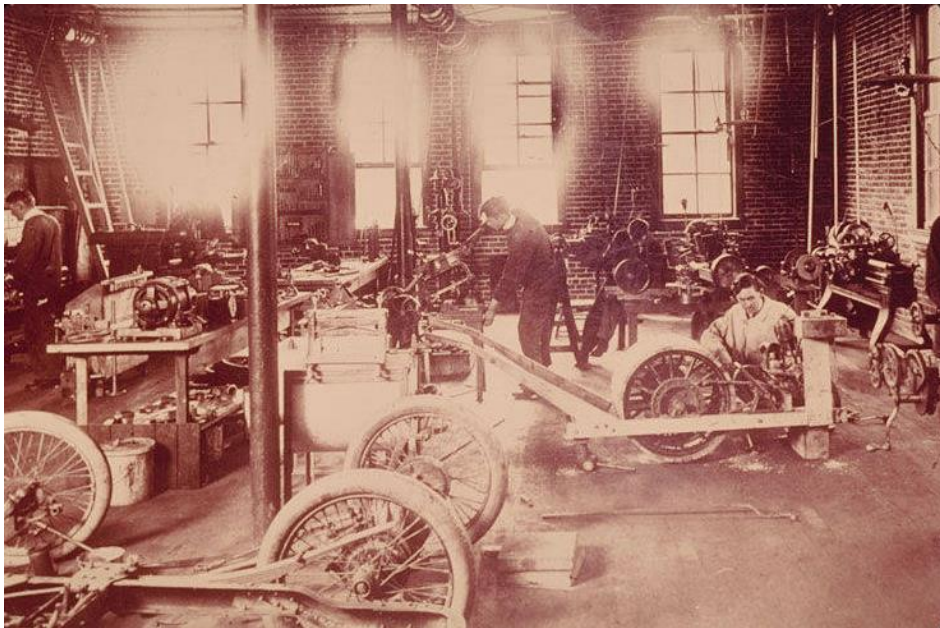
L: Hollister Garage at Main Street and Hollister Avenue in Ocean Park, 1926. R: Photo of electric car in Santa Monica, 1919. Source for both: Santa Monica Public Library.

By 1918, automobile-related services proliferated in Santa Monica, with a cluster of businesses on 2nd Street between Santa Monica Boulevard and Utah Avenue (present-day Broadway). Garages included the Evans & Sons Garage at 1424 2nd Street, which accommodated 24 cars, Ye City Garage on the northeast corner of 3rd Street and Santa Monica Boulevard, offering automobile repair services, and the Bay Cities Garage across the street at 1442 2nd Street (demolished), capable of holding 75 cars and offering battery charging and automobile painting services. For those in the market for their own automobile, Bay Cities sold Buicks, Hupmobiles, Mitchells, and Cadillacs; the Santa Monica Auto Station around the corner at 206 Santa Monica Boulevard advertised Ford automobiles for sale and offered repair services; G.G. Bundy sold Studebakers and Overlands at the southeast corner of 3rd Street and Utah Avenue (present-day Broadway); and S.D. Greeson offered Overland vehicles at 203 Santa Monica Boulevard. Union Motor Sales Company at 1442 2nd Street could display up to 24 cars. Garages in Ocean Park included the Marine Garage at 190 Marine Street, the Pier Garage at 3001 Main Street, and Reed & Layne at 175 Pier Avenue. Gasoline and oils could be purchased at Carrillo & Bewly at the southeast corner of Ocean and Utah Avenues, at F.I. Grossman at 1318 Utah Avenue (demolished), or at the Co-operative Supply Station on the northeast corner of Ocean Avenue and Pico Boulevard. Driving on primitive roads required regular tire repairs, with four firms offering “vulcanizing” services: J.J. Lopez at 1408 5th Street (demolished), Leo Martin at 1441 2nd

⁴⁹³ *Santa Monica Outlook*, October 13, 1875, 1.

Street (demolished), Santa Monica Vulcanizing Works at 203 Santa Monica Boulevard, and Biddlecom's Tire Works at 165 Ashland Avenue in Ocean Park (demolished). Early oil companies in Santa Monica included Standard Oil Company at 1705 4th Street (demolished) and the Union Oil Company of California, at the rear of 1617 7th Street (demolished).

Alongside the growing population, the city's drayage and transfer services increased. Companies offering these services included Snead Transfer & Storage Company at 121 Utah Avenue (present-day Broadway; demolished), Santa Monica Transfer Company at 221 Utah Avenue (Keller Block; City of Santa Monica Landmark #87), Eureka Transfer Company at 322 Santa Monica Boulevard, Webb's Transfer & Storage Company at 217 Santa Monica Boulevard, Atlantic Transfer at 154 Pier Avenue, Young's Motor Truck & Express Company at 4 Ocean Park Bank Building, and Zerboni Transfer Company at 2660 Main Street.



Interior of a machine shop, c. 1900. Source: Santa Monica Public Library.

Motion Pictures

Beginning in 1908, several film companies established locations in Santa Monica. Vitagraph Films established a studio (1415 Ocean Avenue) along 2nd Street next to the Rapp Saloon, and purchased 29 acres of former sheep grazing land as a backlot.⁴⁹⁴ Essanay filmed in Santa Monica Canyon in the summer of 1911.⁴⁹⁵ At the same time, Hermann Studios established an outlet along Wilshire Boulevard. The 1915-1916 City Directory includes the International

⁴⁹⁴ Gregory Paul Williams, *The Story of Hollywood: An Illustrated History* (Los Angeles: BL Press, 2005), 62. The Vitagraph Studio later housed KABC Television.

⁴⁹⁵ Loomis, *Westside Chronicles*, 138. Loomis notes that Essanay established a studio at the corner of Ocean Avenue and Santa Monica Boulevard, but this information cannot be confirmed. Loomis also notes that Kalem leased the old Southern Pacific depot in 1911.

Film & Producing Company and the Malibu Motion Picture Company, both located at the southeast corner of Ocean Avenue and Seaside Terrace; the Vitagraph Company of America at 1440 2nd Street (demolished); and the New York Motion Picture Company located closer to Malibu, two miles north of the Long Wharf. A vacant moving picture studio is shown on the 1919 Sanborn map, slightly inland from 1647 Ocean Avenue. However, most film companies left Santa Monica in favor of Hollywood before 1919, “fleeing the coastal fog,” which was not conducive to natural-light film techniques.⁴⁹⁶



Vitagraph Studio, 1914. Source: Hollywood Photographs.

Other Industries

Santa Monica was home to several dry cleaners and laundries in the early 20th century. Lorbeer Brothers Steam Laundry was located at 2655-2667 Main Street, and a few “Oriental” laundries operated in Santa Monica, including Charley Lee at 525 Pennsylvania, and Sing Lee nearby at 517 Pennsylvania Avenue. Laundries and dye works occasionally shared spaces in Santa Monica. Dye works in Santa Monica included Bay Cities Dye Works on the corner of Main Street and Sand, another at 1411 8th Street (now Lincoln Boulevard; demolished), and the Royal Garment Cleaners and Dyers at 2127 Main Street.

Three early newspapers were located in Santa Monica: the *Evening Journal*, based at 122 Marine Street in Ocean Park, the *Santa Monica Bay Outlook*, based at 124 Santa Monica Boulevard, and *The (Daily) Sun*, based at 1344 3rd Street (demolished). The *Evening Journal* also functioned as a printer, alongside the Quality Print Shop at 115 Utah Avenue, F.E. Parker at 190 Pier Avenue, and T.J. Spencer at 3005 Trolleyway.

By 1919, Santa Monica’s industrial economy had moved away from agricultural ventures and moving pictures, and had rooted itself firmly in the manufacturing of building materials and other goods. Industrial businesses were in proximity to the Los Angeles & Independence

⁴⁹⁶ “History of Santa Monica,” Santa Monica Conservancy, <http://www.smconservancy.org/historic-places/history-of-santa-monica/> (accessed June 2016).

Railroad tracks, on the outskirts of Santa Monica's original townsite. Changes in transportation modes brought about changes in business types: livery stables, prevalent in the late 19th century, gave way to automobile-related services, and blacksmiths, instead of shoeing horses, focused more on creating decorative building materials by 1919.

THEME: PRE-WORLD WAR II INDUSTRIAL DEVELOPMENT (1920-1941)

OVERVIEW

This theme addresses industrial development between 1920 and 1941. It explores the continued growth of Santa Monica between the World Wars, during a period of continued growth and development. In the 1920s, Santa Monica's population jumped from 15,000 to 37,000, the largest increase in the city's history.⁴⁹⁷

The aviation industry played a significant role in the growth and development of Santa Monica in the early 20th century. Santa Monica had been a distinctly non-industrial city until the 1930s. A 1924 map of the Los Angeles area showed no industries in Santa Monica with more than twenty-five employees. However, beginning in the 1920s, aircraft companies established or relocated operations to Southern California, which offered expanses of open, undeveloped land, favorable climatic conditions, and adequate infrastructure, including water, power, and transportation systems to support development of factories, testing facilities, and new housing for a rapidly expanding workforce. Growth of aviation and aerospace industries in Los Angeles County can be attributed to civic boosterism, which promoted the region's natural advantages, including weather conducive to year-round flying and outdoor construction of airplanes. This section primarily addresses the Douglas Aircraft Company, which quickly became Santa Monica's largest industrial force, followed by a brief examination of the Santa Monica Airport. Though most resources from this period are no longer extant, Santa Monica's industrial development during this period provided the foundation for rampant expansion during and after World War II.

In addition to industrial buildings associated with the aviation industry, other light industrial uses from the period can be found in the industrially-zoned portions of the city. These buildings are typically vernacular in style, and early factory buildings may include daylight or controlled-condition factory buildings, warehouse buildings, and other types that support light industrial uses.

Transportation

Originally part of the Roosevelt Highway, which extended from Mexico to Canada, the Pacific Coast Highway received its name in 1941,⁴⁹⁸ though it is locally known as Palisades Beach Road. Early in Santa Monica's history, this stretch of sand held railroad tracks for the steam railroad that serviced the Long Wharf. In approximately 1935, Olympic Boulevard was extended towards the beach through the wide arroyo next to the Pacific Electric tracks,

⁴⁹⁷ Berman, "Founders' Dreams Dashed," 5A.

⁴⁹⁸ Glen Duncan and the California Route 66 Preservation Foundation, *Route 66 in California* (Charleston, South Carolina: Arcadia Publishing, 2005), 121.

which separated the original townsite from Ocean Park. The Palisades Tunnel, renamed the McClure Tunnel in 1969, opened February 1, 1936. The tunnel itself was part of Highway 1, and was built as a Works Progress Administration(WPA) project.⁴⁹⁹ The McClure Tunnel connected Olympic to Pacific Coast Highway. Ocean Avenue passed over the tunnel, connecting Santa Monica to Ocean Park. The same year, the historic end of Route 66 was extended from downtown Los Angeles to the intersection of Lincoln and Olympic Boulevards. Route 66 entered Santa Monica as Santa Monica Boulevard and continued to Lincoln, where it turned south on Lincoln and terminated at Olympic.

Douglas Aircraft Company

Donald Douglas was instrumental in Santa Monica's industrial development during the first half of the 20th century.⁵⁰⁰ Born in Brooklyn, New York, in 1892, Douglas first realized his interest in aviation when he watched Orville Wright demonstrate the Wright Flyer for U.S. Army officials at Fort Myer, Virginia, in 1908. Though Douglas entered the U.S. Naval Academy the following year, he left in 1912 to enroll at Massachusetts Institute of Technology (MIT) as part of its new aeronautical engineering program, graduating two years later.⁵⁰¹

After graduating from MIT, Douglas worked initially at the Connecticut Aircraft Company, helping to design a dirigible for the U.S. Navy. In 1915, he joined the Glenn Martin Company in Los Angeles as chief engineer, only to accept a position as chief U.S. civilian aeronautical engineer with the US Army Signal Corps a year later. After a few months with the Army Signal Corps, Douglas was back at Glenn Martin, designing warplanes for World War I.⁵⁰²

After the war, Douglas returned to Southern California to start his own company. He arrived in March 1920, and soon met a wealthy Los Angeles sportsman named David R. Davis, who wanted to become the first pilot to fly nonstop across the United States.⁵⁰³ The plane that came out of the partnership, the Cloudster, didn't complete its journey, but later was remodeled to become the world's first commercial airliner. Davis left the partnership and Douglas pursued military contracts. His first contract with the Navy was for three experimental aircraft based on the Cloudster design. In 1921, with the Navy contract in hand and backing from his father and *Los Angeles Times* publisher Harry Chandler, Douglas incorporated his own company. Engineers at his company included James H. Kindelberger,

⁴⁹⁹ Faigin, Daniel P., "Interstate 10," <http://www.cahighways.org/009-016.html#010> (accessed June 2016).

⁵⁰⁰ Dave Berman, "Men, Events, Nature Shape City's Destiny," *Santa Monica Evening Outlook*, 5A.

⁵⁰¹ Douglas White Oaks Ranch Trust, *Douglas: The Santa Monica Years* (Santa Monica, California: Douglas White Oaks Ranch Trust, 2009), 2.

⁵⁰² Douglas White Oaks Ranch Trust, *Douglas*.

⁵⁰³ Douglas White Oaks Ranch Trust, *Douglas*.

Jack K. Northrop, and Gerard Vultee, all of whom eventually led major Los Angeles County aircraft companies.



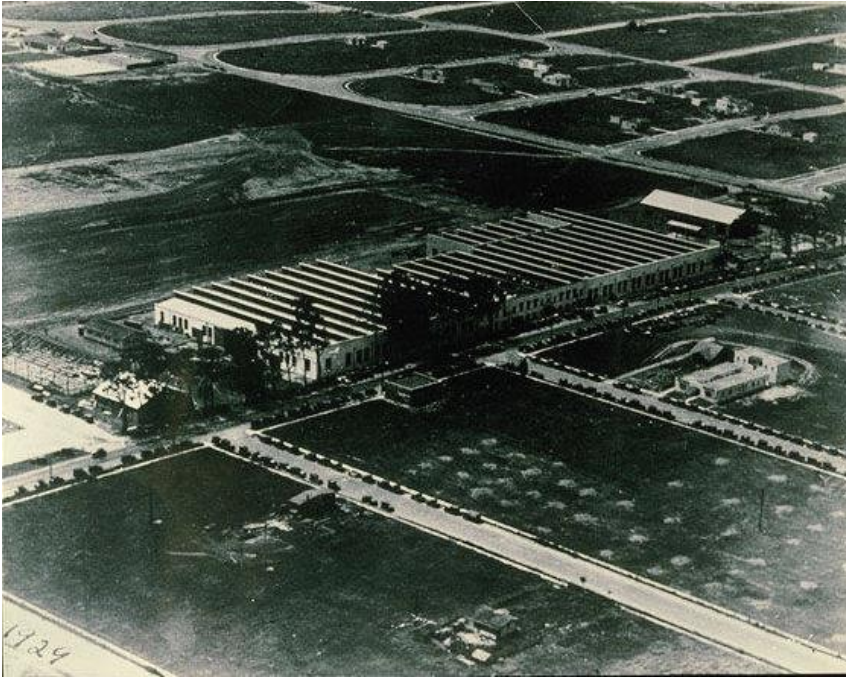
Original Douglas Aircraft Company plant on Wilshire Boulevard at 25th Street, 1925. Source: Santa Monica Public Library

In 1922, Douglas Aircraft moved to an abandoned movie studio on Wilshire Boulevard in Santa Monica (present-day Douglas Park). At this time, Douglas started using the future site of Clover Field (later the Santa Monica Airport) as a testing ground for production aircraft.

In 1924, sponsored by the Army Air Service, four Douglas World Cruisers made history at Clover Field when they launched the first ever around-the-world flight. Although only two ultimately finished the journey, it was an impressive feat that inspired the company's motto: "First Around the World – First the World Around." Douglas' success continued with company contracts for Navy DTs, M-1 mail planes, and observation ships for the army.

In 1929, Douglas moved his operation to the Santa Monica Airport, occupying a large parcel of land immediately to the north of the runways. Three years later, Douglas won a competition for the design of the DC series of planes, which eventually would carry over 95 percent of air traffic. The first DC-1 took off from the Santa Monica Airport in 1933. The demand for commercial aircraft and the success of Douglas' planes resulted in dramatic growth of the company in the 1930s, and it became one of the largest employers in Santa Monica.

Santa Monica's industrial base expanded substantially in the early 1940s due to increased production at Douglas Aircraft, which had become a leading producer of military aircraft. Douglas developed the legendary Douglas C-47 (DC-3), which was the workhorse of the air in World War II, bringing in paratroopers for the invasion of Normandy. The development of Santa Monica during this period was directly related to Douglas' success and the importance of Southern California as a center for the aviation industry.



Douglas Aircraft Company plant at Clover Field, 1929.
Source: Santa Monica Public Library

Santa Monica Airport

The Santa Monica Airport, originally called Clover Field, dates to 1919, when it was used as a local landing strip. In 1923, Santa Monica's airport was formally dedicated by the U.S. Army Air Corps, and named Clover Field for Lieutenant Greayer Clover, a World War I flyer who was killed in France. It was one of the first airports in the Los Angeles area, well used by early aviators for barnstorming and flight testing. In 1926, the City of Santa Monica held a special election to approve a bond for the purchase of 165 acres comprising most of Clover Field. The property was acquired in July 1926, and in 1927 the name was changed to the Santa Monica Airport.

After Douglas moved to the Santa Monica Airport in 1929, the company's groundbreaking achievements drew other early aviators to the Santa Monica Airport, including barnstormers and stunt pilots. Some of Hollywood's legendary fliers, such as Howard Hughes and Hal Roach, kept their personal planes at Clover Field. Films shot there include William Wellman's *Wings* in 1927, starring Buddy Rogers and Clara Bow.

THEME: WORLD WAR II INDUSTRIAL DEVELOPMENT (1941-1945)

OVERVIEW

This theme addresses industrial development during World War II. Throughout Southern California, the aviation industry served as a catalyst for growth and development during the war, and Santa Monica, a hub of aviation activity, felt the industry's influence more than most cities. Southern California companies dominated the aircraft manufacturing industry, and were poised for growth when government orders started rolling in. In fact, Southern California's large expanses of open land, favorable climatic conditions, infrastructure (which had attracted the aviation industry in the early 20th century), now added a skilled workforce and technological innovation to the mix to make the region poised to play a significant part in the war effort.

This section begins with a brief look at Santa Monica's role in the national defense industry, and then focuses on the wartime growth and expansion of the Douglas Aircraft Company. Douglas dominated the city's economy for years, and its wartime expansion was responsible for the transformation of the City of Santa Monica from beach resort to bustling industrial center. Douglas brought a flood of residents, new businesses, social change, and a legacy of aviation and aerospace that would have ripple effects on the community for decades to come.

The War Effort in Santa Monica

With the advent of World War II, President Franklin D. Roosevelt called for an air force of 50,000 planes in 1940.⁵⁰⁴ Santa Monica rose to that challenge. In 1941, the *Los Angeles Times* described Santa Monica as “the nerve center of the defense aviation industry. All over the world the city is known for its Douglas warplanes and civil transports.”⁵⁰⁵ As a result of the presence of Douglas Aircraft, Santa Monica was also headquarters for one of the seven divisions of the United States Civil Aeronautics Administration and for the United States Army Air Corps Procurement Division of the west. In addition to Douglas, numerous small industries sprang up in Santa Monica for the making of airplane parts, tools, dies, jigs, and precision instruments. They were located all over the city, including Central Aircraft and Engines Company at 2000 Colorado Avenue (demolished), Federal Screw Products Company at 1748 Berkeley Street, J.H. Engle (machinist) at 800 4th Street (demolished), and GMC Tool and Die at 2731 Lincoln Boulevard.

⁵⁰⁴ City of Los Angeles, Department of City Planning, “Industrial Development,” *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011, 155.

⁵⁰⁵ “Santa Monica Nerve Center of Aviation Defense,” *Los Angeles Times*, March 17, 1941, 1B.

Douglas Aircraft Company (1940-1944)

After moving its operations from Wilshire Boulevard to 3000 Ocean Park Boulevard in 1929, Douglas Aircraft Company grew significantly with the awarding of defense contracts. Along with Lockheed Aircraft Corporation, Hughes Aircraft Company, North American Aviation, Vultee Aircraft Corporation, and Northrop Corporation, it was one of the premiere defense contractors of World War II. The company's main plant was located adjacent to Clover Field at the Santa Monica Airport; Sanborn maps from 1942 show the company operated the Shipping and Receiving Plant No. 7 directly adjacent on the south side of the railroad tracks on Exposition Boulevard between Stewart Street and Dorchester Avenue. In 1942, the company moved the hiring office for its Santa Monica plant to Pico and Lincoln Boulevards.⁵⁰⁶ During the war, Douglas rented storage space in other buildings, such as 1552 5th Street in downtown Santa Monica.⁵⁰⁷ The Employee Transportation and Housing Bureau was located at 2639 Ocean Park Boulevard, and the Douglas Employee Welfare Office was located at 2907 Ocean Park Boulevard.

The Douglas Aircraft Company occupied a 124-acre site bordered by Ocean Park Boulevard to the north, the runway to the south, Centinela Avenue to the east, and 25th Street to the west. Sanborn Maps from December 1945 indicate that by the end of World War II, some forty distinct "units" occupied the site with functions ranging from manufacturing, tooling, metal working, assembly, research and development, storage, shipping and receiving, auto repair, cafeteria, executive's club, and engineering.

⁵⁰⁶ "Douglas to Tap 'Home Resources' for Workers," *Los Angeles Times*, April 3, 1942, 11.

⁵⁰⁷ PCR Services, "Goodrum and Vincent Building," 7.

City of Santa Monica Historic Context Statement
ARG/HRG

The plant generally grew in a westerly fashion from the large hangar and main factory building. In 1940, the plant expanded significantly with the construction of “two new buildings...covering almost two square blocks.”⁵⁰⁸ By December 1945, the expansion west to 25th Street was complete.⁵⁰⁹ Almost all the buildings were of corrugated iron steel frame construction in the style of sawtooth daylight factories.



Sawtooth hangar construction, 1940.
Source: Santa Monica History Museum

In 1941, the company completed a \$100,000 addition to their executive offices with a Streamline Moderne building featuring steel casement windows, liberal use of glass block and an expressive flagpole volume directly above the entrance canopy at 3000 Ocean Park Boulevard. The façade was given a Mid-century Modern facelift using decorative screening during the 1960s after the company’s merger with the McDonnell Company.



Streamline Moderne office building, 3000 Ocean Park Boulevard, c. 1941. Source: Santa Monica Airport Association

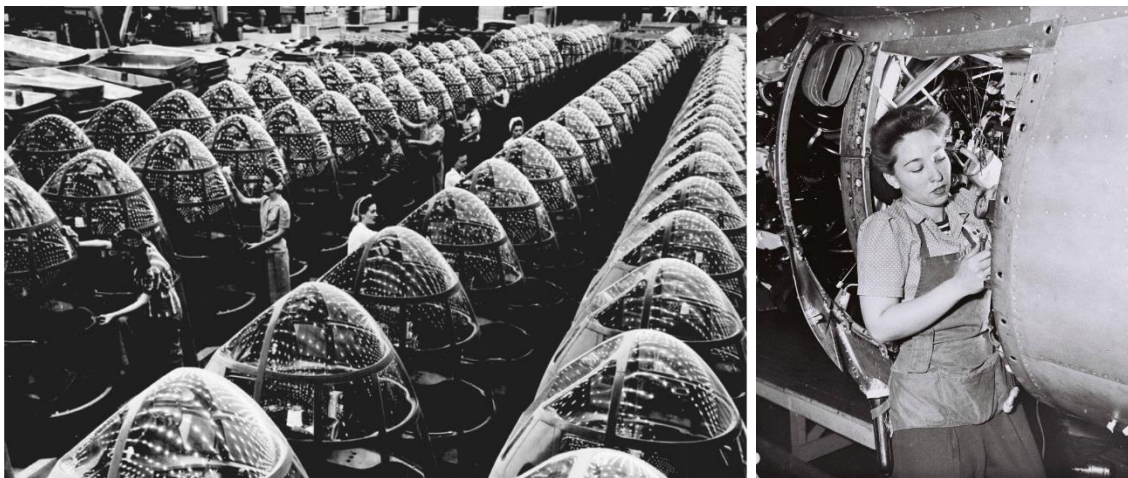
⁵⁰⁸ “Expansion of the Douglas Plant, 1940,” Digital Image Archives, Santa Monica History Museum.

⁵⁰⁹ Sanborn Maps, Santa Monica, December 1945, 61.

During World War II, the federal government leased the Santa Monica Airport from the City in order to provide security for Douglas Aircraft, which had become a major contributor to the war effort. The airport was expanded during this period, and the runway was reconfigured from the original “X” pattern to a single east-west runway.

The Douglas plant was the site of production of the C-47 (Gooney Bird) and C-54 for the Army Air Force, and the R-4D and R-5D for the Navy for missions ranging from cargo transport to parachute drops to medical evacuation. The A-20 and the A-26 were also developed there. The best-known plane developed at the plant was the B-19 bomber, the largest plane in the world at the time, known as “The Guardian of the Hemisphere.”⁵¹⁰

During the early 1940s the Santa Monica plant employed some 32,000 workers.⁵¹¹ 12,000 employees worked the day shift.⁵¹² Given the shortage of men in the labor force, Douglas turned to training and hiring women for production jobs – a wave of “Rosie the Riveters” who helped pave the way for integrating women into the national workforce. Douglas Aircraft was known for hiring more women than many of the other firms — and the Santa Monica plant’s use of women as pre-flight mechanics was widely publicized.⁵¹³



L: Women workers at the Douglas Plant, c. 1945. Source: Santa Monica Airport Association.

R: Douglas employee with gauge and wrench working on aircraft during production drive, c. 1945. Source: Santa Monica Public Library.

Due to the importance of the Santa Monica plant to the war effort and the fear of a Japanese attack on the west coast, a sophisticated camouflage structure was erected to shield the plant

⁵¹⁰ “Landmark Aircraft Plant Will Be Razed,” *Los Angeles Times*, September 1, 1975, 21.

⁵¹¹ “Nation’s Amazing Progress in Plane Building Related,” *Los Angeles Times*, October 1, 1941, 30.

⁵¹² “Aero Pay Roll Mounts Here,” *Los Angeles Times*, April 15, 1941, 25.

⁵¹³ “Girl Mechanics Service Planes on Preflight Ramp,” *Los Angeles Times*, April 11, 1943, D2.

during the war. Designed by Edward Huntsman-Trout (1889-1974)⁵¹⁴ and architect H. Roy Kelley (1893-1989),⁵¹⁵ and supplemented with the work of set designers from Warner Brothers, the camouflage consisted of a tension compression structure with a burlap cover that extended the entire length of the mile-long plant. A residential neighborhood was depicted on the burlap, and an adjacent dummy aircraft plant was erected. The camouflage structure was erected c. 1942 and remained until July 1945.



Douglas plant under camouflage netting, c. 1945. Source: Santa Monica Airport Association

Sanborn maps from 1942 show that the Douglas Shipping and Receiving Facility on Exposition Boulevard consisted of several structures. The largest of these was a storage and crating building with loading dock, located on the western portion of the property (demolished). The storage and crating building also housed offices, a cafeteria, and a film processing room. The second largest building was the “Spar Cap” building (extensively altered) – half of which was devoted to offices – at the eastern portion of the property. The facility also contained several sheds for storage, painting, paint storage, and crate manufacturing. An office and gated entry to the property was located at the far western end of the property.

Douglas Aircraft Company was the single most important employer in the history of Santa Monica, and a significant contributor to the United States’ victory in World War II. The company continued to play an important role in Santa Monica after the war; those contributions are discussed in the next section.

⁵¹⁴ Information on this project comes from the Santa Monica Public Library Photo Database and Scott, *A History on the Edge*. The Trout archives do not have holdings on this project.

⁵¹⁵ “Douglas Plant Begins Taking off Camouflage,” *Los Angeles Times*, July 24, 1945, A1.

Santa Monica Airport

During World War II, the federal government leased the Santa Monica Airport from the City in order to provide security for Douglas Aircraft which had become a major contributor to the war effort. The airport was expanded during this period, and the runway was reconfigured from the original “X” pattern to a single east-west runway. In 1948, the federal government relinquished its lease on the property and control was transferred back to the City.



Santa Monica Airport, 1940. Source: Santa Monica Public Library.

THEME: POST-WORLD WAR II INDUSTRIAL DEVELOPMENT (1945-1977)

OVERVIEW

This theme addresses postwar industrial development between 1945 and 1977. Southern California's aerospace industry gained momentum following World War II. Many existing aviation firms, such as Santa Monica's Douglas Aircraft Company, repositioned themselves for a new wave of defense manufacturing: missiles and spacecraft. This theme explores the industrial development associated with Santa Monica's innovation and leadership in the defense industry in Cold War America and beyond. Santa Monica was a hub of technology and innovation during the postwar period. It was home to some of the most important and cutting-edge aerospace, electronics, and computer systems companies in the country. In many ways, these companies are the natural ancestors of the technological firms that dominated the industrial area of Santa Monica at the beginning of the 21st century. Industries from the previous decades such as agriculture, motion pictures and transportation and shipping took a backseat to the aerospace industry.

This section begins with an overview of industrial development in Santa Monica during the second half of the 20th century. The majority of the section is devoted to important sub-themes by industry (aeronautics/aerospace and ceramics), by developer (the John M. Stahl Electronics Center), and by employer (Douglas Aircraft Company, RAND, Scientific Data Systems, Korad, and Lear). Bergamot Station's industrial development is discussed at the end of this section.

Industrial property types include buildings associated with one of the important industries in Santa Monica and other light industrial uses. These buildings are typically vernacular in style, and include factories/manufacturing types, warehouse buildings, and other types that support light industrial uses. There is a small collection of Quonset huts in Santa Monica, which were adapted after World War II for a variety of uses. The Quonset hut was designed to be portable and versatile, consisting of a semi-cylindrical structure constructed of corrugated steel sheeting placed atop arched wood or metal rib framing.

Post-World War II Industrial Development

After the war, there was a proactive effort to diversify Santa Monica's industrial base, in order to be less reliant on Douglas Aircraft Company. Herb Spurgin, former Santa Monica mayor and manager of the Santa Monica Chamber of Commerce, remembered, "After the War, the Chamber's thrust was to develop balanced industry in Santa Monica."⁵¹⁶

⁵¹⁶ "A Century of History," *Santa Monica Evening Outlook*, 5C.

Large, vacant parcels of land along the east-west railroad tracks between Colorado Avenue and Olympic Boulevard offered the opportunity for growth. Historic aerial photographs of the area, combined with Sanborn maps from the 1940s, indicate that industrial development present north and south of the railroad tracks grew significantly during the postwar period. Santa Monica resident John Drescher, who came to the city in 1944, remembered that “the present industrial corridor along the area generally bounded by Olympic and Colorado was a wasteland until after World War II. There were brick pits everywhere.”⁵¹⁷ Light manufacturing businesses also continued to operate alongside dwellings on Colorado and Broadway.



Essandee Marine on what is believed to be Colorado Avenue, c. 1945.
Source; Santa Monica History Museum.

In addition to the presence of undeveloped land, factors contributing to Santa Monica’s postwar industrial growth included the proposed Santa Monica Freeway extension (contributing to new transportation opportunities for goods), the continued presence of Douglas Aircraft Company and its related industries, the development of the former municipal yards along Colorado Avenue north of Lincoln Boulevard, and the rezoning of residential land for industrial use.

Demand for building supplies surged in Southern California during the prosperous postwar period. As a result, Santa Monica’s extant lumberyards expanded operations. In 1945, Patten-Blinn Lumber Company, located at 612 Colorado Avenue (demolished), obtained

⁵¹⁷ “A Century of History,” *Santa Monica Evening Outlook*, 5C.

additional land along the industrial strip. Other local lumber companies included Fisher Lumber Company (a.k.a., Fisher Schwartz) at Colorado Avenue and 14th Street, Golden State Lumber at 1100 Colorado Avenue, Dudley Thomas at 1601 20th Street (demolished), and Lescoulie Lumber at 1647 Lincoln Boulevard. The last of these businesses, Fisher Lumber, closed its original location in 2005.

The 1947-1948 Santa Monica City Directory reveals progress in the diversification efforts. It lists the city's key produces as "airplanes, pottery, toys, sportswear, dental supplies, cameras, cosmetics and precision tools."⁵¹⁸ By 1950, Santa Monica was home to 140 manufacturing plants of a variety of sizes. By 1962, the city boasted 250 companies in sixty different industries. However, the emphasis was on electronics and space and missile companies. By 1955, Santa Monica was responsible for a significant amount of the \$1 billion in electronics output of the Los Angeles area – 20% of the \$5 billion industry. As Donald Douglas conveyed to the national meeting of the Military Products Division of the Radio-Electronics Television Manufacturers Association at the Miramar in Santa Monica, "the modern airplane could no more function without electronics than it could without wings or engines."⁵¹⁹

During the late 1960s and early 1970s, the city's industrial base eroded.⁵²⁰ The number of employees working at aerospace and research facilities declined with cutbacks in the aerospace industry and the gradual transfer of McDonnell-Douglas operations to Long Beach and Huntington Beach. For growing industries, Santa Monica afforded little room for expansion of facilities and land prices were quite expensive. As a result, many companies moved to Westchester and Marina Del Rey.

In 1971, construction began on a 70,000 square foot, \$1 million headquarters and manufacturing building for LouverDrape, Inc. at 1100 Colorado Avenue. Founded by James Cayton in a storefront on Fairfax Avenue in 1937, LouverDrape became the world's largest manufacturer of vertical blinds. The tilt-up concrete building consolidated operations including three manufacturing facilities, a plastic extrusion plant operating 24-hours per day, a vertical blind manufacturing plant, and a door assembly facility.⁵²¹ By the 1980s, the plant had expanded to over 500,000 square feet, and LouverDrape was one of the largest employers in the city.⁵²²

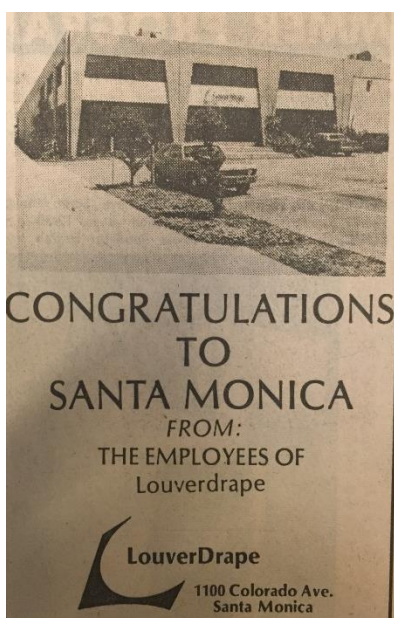
⁵¹⁸ "A Century of History," *Santa Monica Evening Outlook*, 5C.

⁵¹⁹ "Big Electronics Output in LA Area Revealed," *Los Angeles Times*, October 14, 1955, 29.

⁵²⁰ One of the first manufacturing companies to leave Santa Monica was Merle Norman Cosmetics in 1952, when the company transferred operations from Ocean Park to Westchester.

⁵²¹ "LouverDrape Building New Plant," *Los Angeles Times*, April 25, 1971, K7.

⁵²² Louise B. Gabriel, *Santa Monica Historical Society, Santa Monica 1950-2010* (Charleston, South Carolina: Arcadia Press, 2011), 106.



LouverDrape advertisement, 1975.
 Source: "Century of History in Santa Monica, 1875-1975," *Santa Monica Evening Outlook*, May 17, 1975, 29.

Transportation

In 1950, the City of Santa Monica constructed Airport Avenue on the south side of the airport as a catalyst for industrial development. In 1952 the city sold a portion of the land along Airport Avenue to inventor and entrepreneur William Lear, expanding the footprint of aviation manufacturing in the city.⁵²³

Named the Olympic Freeway while still in the planning stages, the portion of Interstate 10 in Santa Monica between Bundy and the McClure Tunnel opened to traffic January 29, 1965. As a part of the National System of Interstate and Defense Highways (now known as the Eisenhower Interstate System), route planning was done at a Federal level, with less concern for existing neighborhoods and buildings. Opposition to the proposed freeway routing through Santa Monica was fierce, with churches, homeowners' groups and community organizations protesting. The route was revised in April 1956, generally shifting away from the most vocal protesters,⁵²⁴ and the section between La Cienega and Lincoln was finalized November 15, 1956. By 1958, Interstate 10's present configuration had been determined, generally following the old Los Angeles & Independence Railroad right-of-way from the eastern city limit to about 20th Street, and running between Olympic and Michigan Avenues

⁵²³ "A Brief History of SMC's Bundy Campus," Santa Monica College, http://www2.smc.edu/schedules/archives/profiles/2006/061/coverstories_061.htm (accessed June 2016). The same year, the Santa Monica Airport Beacon moved to Santa Monica (Santa Monica City Landmark #19).

⁵²⁴ Nathan Masters, "Creating the Santa Monica Freeway," KCET, September 9, 2012, <https://www.kcet.org/shows/departures/creating-the-santa-monica-freeway> (accessed July 2016).

to the McClure Tunnel, cutting through established, less affluent residential neighborhoods. Construction began in downtown Los Angeles, and progressed westward.⁵²⁵

The city's emphasis on industrial development was further strengthened when, in 1959, a movement to rezone the south side of Olympic Boulevard from 18th Street to 21st Street from residential to industrial was established.⁵²⁶ This was part of a city master plan that recommended that the area between Olympic Boulevard and the "future freeway" eventually be zoned for industrial use.⁵²⁷ As a result of these changes, Santa Monica boasted 312 acres of vacant industrial land with parcels ranging from one-quarter of an acre to five acres in size. As a result, many industrial buildings were built in this area of the city during the 1960s.

By 1965, major thoroughfares included San Vicente, Wilshire, Santa Monica, Olympic, Pico, Ocean Park, and Lincoln Boulevards. Commercial, multi-family, and industrial development sprang up along these corridors. By 1967, Santa Monica was the fourth largest industrial employer in the region, trailing Los Angeles, Long Beach, and Burbank.⁵²⁸ By 1969, the city had a total of 670 acres zoned for heavy and light industry.⁵²⁹

California Ceramics/Pottery Industry (1945-c.1967)

California pottery, prized by collectors and antique dealers, had its golden age between the 1930s and 1950s. During World War II, California pottery experienced significant growth as households opted for domestic rather than foreign-made products. By 1942, there were five major concerns and approximately forty other potteries in Southern California.⁵³⁰ Returning GIs and their new families created significant demand for household goods during the postwar period, and a new casual dinnerware market was born.

Drawing upon Santa Monica's earlier heritage in brick, tile, and ceramics, the city became a hub for the growing ceramics industry after WWII. The production of bricks continued at Gladding, McBean and Company's Santa Monica plant (the former Los Angeles Press Brick Company Plant #2)⁵³¹ at 2400 Colorado Avenue (demolished).⁵³² However, the 1930s Taylor Tillery at 1731 Cloverfield Boulevard had closed its doors in Santa Monica. Around 1954,

⁵²⁵ The highway finally connected to the Pacific Coast Highway on January 5, 1965. Officially named the Santa Monica Freeway by the State Highway Commission on April 25, 1957, it has also been known as the Christopher Columbus Transcontinental Highway since 1976.

⁵²⁶ "Planners Weigh Zone Request for Industrial Use," *Los Angeles Times*, April 5, 1959, WS7.

⁵²⁷ "Santa Monica Board to Air Zoning Plan," *Los Angeles Times*, May 10, 1959, WS3.

⁵²⁸ "A Century of History," *Santa Monica Evening Outlook*, 5C.

⁵²⁹ "Heavy, Light Industry Is Attracted to City," *Los Angeles Times*, July 19, 1969, WSA4.

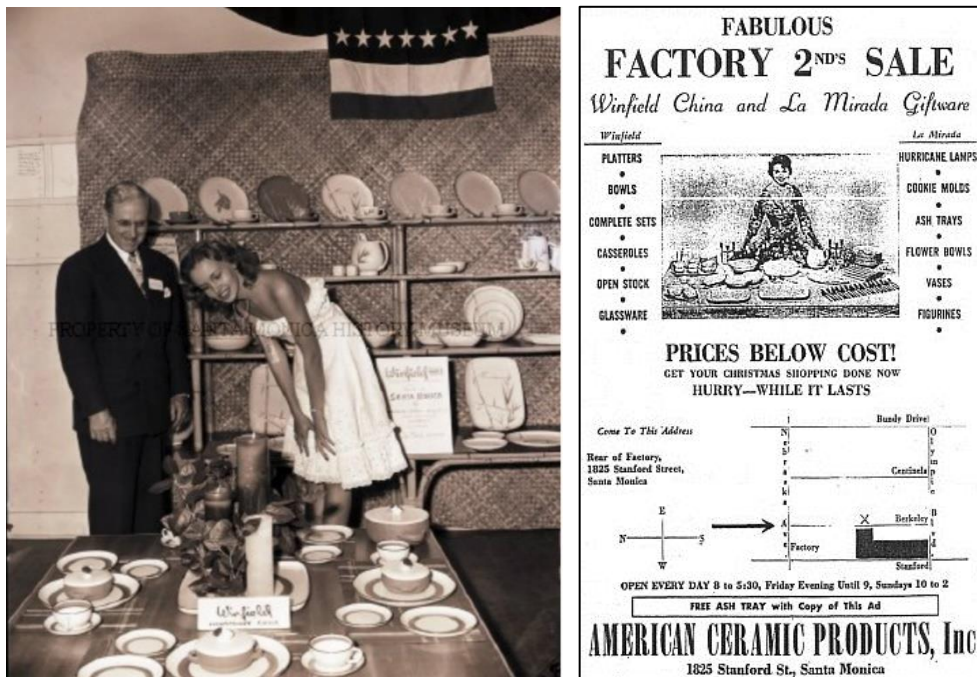
⁵³⁰ Elizabeth Langton, "California Pottery Sets a Style," *Los Angeles Times*, March 1, 1942, E3.

⁵³¹ In February 1926, Gladding, McBean and Company took control of the Los Angeles Pressed Brick Company (LAPBC), including the LAPBC No. 2 plant in Santa Monica. The plant was situated on 55 acres of red clay, ideal for products such as red face wire-cut brick, quarry tile, and roofing tile.

⁵³² Plant managers included M. P. Post (1947-1948), Homer Dye (1952-1953), and John Blackburn (1954).

however, Gladding, McBean and Company was phasing out of the brick business, and closed the Santa Monica facility.⁵³³

A leader in the casual dinnerware industry was Santa Monica's own American Ceramic Products. American Ceramic Products moved production from Pasadena to 1825 Stanford Street in Santa Monica in 1946. Here the popular Winfield Ware line of dinnerware was produced, occasionally stamped "Winfield Ware Santa Monica."⁵³⁴ Winfield production continued at this location until about 1967.



L: Santa Monica Chamber of Commerce "Industrial Queen" reviews Winfield Ware china, 1947. Source: Santa Monica History Museum. R: American Ceramic Products advertisement, 1961. Source: *Los Angeles Times*, December 31, 1961.

During the mid-1940s, another Santa Monica pottery company, Southern California Ceramic Company (a.k.a. California Art Products, Inc.) was located at 1741 Cloverfield Boulevard (demolished). It produced "Orchard Ware" dinnerware featuring a distinctive orange tree pattern as well as the "Hollywood Ware" line of decorative ceramics, such as vases. Southern California Ceramic Company operated until the mid-1950s.

The 1947-1948 Santa Monica City Directory included six ceramics manufacturers including J.W. Cox at 1814 Wilshire Boulevard, Lewis and Owens Pottery at 2218 Main Street, Santa

⁵³³ Although Gladding, McBean and Company also manufactured dinnerware, production of these products was chiefly located at its Glendale facility (formerly Tropic).

⁵³⁴ "Vontury Pottery," 1990 Cajun Collection, <http://www.cajunc.com/pottery-marks#vontury> (accessed July 2016).

Monica Ceramics at 1550A 16th Street, and P.V. Straaton (a.k.a. Van Straaton Company) at 2655 Main Street. Van Straaton products included handmade (not molded) decorative ceramic items and art ware.

Aeronautics, Aerospace, Electronics, and Computer Technology (1945-1977)

What started as aviation manufacturing in Santa Monica quickly evolved into a series of interrelated, continuously evolving industries: airplanes begat aerospace, aerospace begat electronics, and electronics begat computers and laser technology. The continued presence of Douglas Aircraft Company in the city of Santa Monica contributed to the creation of a large number of aeronautics- and aerospace-related businesses after World War II.

According to Chamber of Commerce materials from 1955, “The Douglas Santa Monica plant uses many of the local industrial firms as suppliers. Through its need of diversified skills, it attracts to the community an unusually high caliber of employee that serves to benefit the community in many ways. Many of the people find their way into the smaller industrial firms...”⁵³⁵

There are several notable examples of this pattern. In 1949, former Douglas Aircraft employee John M. Bohn (1921-2014) established Tavco Inc. at 2906 Colorado Avenue (demolished). By 1950, Tavco had moved to 612 Colorado Avenue (demolished). The company made aircraft and missile parts as well as contributed to the atmospheric system on the Mercury capsule. Bohn was later active on the Santa Monica City Council, and established an investment firm focused on industrial properties.⁵³⁶ In 1955, Alpha Engineering Corporation formed an electronics division at 2902 Colorado Avenue, managed by Harold Moss, a former production manager at Lear, Inc. Moss went on to become production manager at Korad Corporation. Aviator Waldo D. Waterman (1894-1976) returned to Santa Monica after the war to continue the development and production of his Arrowbiles (flying cars) at 5th Street and Colorado Avenue.

Still other aviation-related concerns located on the south side of the Santa Monica Airport. A review of the 1947-1948 City Directory listed the following aircraft parts manufacturers: Boggs and McBurney Aircraft, Cloverfield Aviation, Hadel Aircraft, and Servair Group all at 3200 Dewey Street (demolished). The idea for the Commander turbo-prop line of planes was conceived by Ted Smith, another former engineer from Douglas Aircraft.

Research and development for military defense was also an outgrowth of the aviation industry with a strong foothold in Santa Monica. In addition to the RAND Corporation (discussed separately below), the Aerophysicials Development Corporation was located at

⁵³⁵ “Industrial Santa Monica,” Santa Monica-Ocean Park Chamber of Commerce, Industrial Division, 1955.

⁵³⁶ “Obituary: A Look Back on the Life of John Bohm,” *Santa Monica Mirror*, October 17, 2014.

1452 4th Street (demolished), Propulsion Research Corporation at 1860 Franklin Avenue, and Research Corporation at 225 Santa Monica Boulevard.

In 1965, the Garrett Air Research Building (1965, P.E. Philbrick) at 2230 Michigan Avenue was completed. The 15,000 square foot steel-frame structure was co-owned by Arthur W. “Art” Gilmore (1912-2010), a pioneer radio and television announcer. He was best known for his work on the *Red Skelton Hour* (1951), *Highway Patrol* (1955) and *Mackenzie’s Raiders* (1958).

Douglas Aircraft Company (1945-1975)

Douglas Aircraft remained the city’s largest employer through the late 1940s and 1950s. In the postwar period, Douglas transformed its wartime offerings into commercial aircraft. The DC-1, DC-2, and DC-3 twin-engine transports were world-renowned, as were the later four-engine versions, the DC-4 through DC-7. The DC-8 had its beginnings at the Santa Monica plant, but was ultimately transferred to the Douglas Long Beach facility due to the need for a longer runway. In total, the DC series was responsible for carrying over 95 percent of commercial air passengers.⁵³⁷ Most aircraft manufacturing ceased at the Santa Monica plant by 1958.⁵³⁸ It had produced 10,724 aircraft.⁵³⁹

Research craft were also developed at the Santa Monica plant. These included the Mixmaster, the dagger-shaped X-3, and the record-breaking Skyrocket, which were all tested at Edwards Air Force Base. After aircraft manufacturing became untenable at Santa Monica, the plant turned to the manufacture of missiles: the Thor, the Genie, and the Nike Ajax. The top stage of the Saturn 5 Apollo launch vehicle was also started at Santa Monica, but was later transferred to the firm’s Huntington Beach facility when more room was needed.

Between 1949 and 1952, the last major addition to the manufacturing facilities was constructed at the southwest corner of the campus. The 1952-1953 Santa Monica City Directory shows that some Douglas activities overflowed into buildings across Ocean Park. This included the employment office at 2639 Ocean Park Boulevard, the Douglas Employee Welfare and Department Store at 2907 Ocean Park Boulevard. By the 1958 City Directory, it included the Douglas *Airview* (company magazine) at 1727 Ocean Park Boulevard, a new employment office at 2600 Ocean Park Boulevard, the Douglas Production Film Service at 1720 Ocean Park Boulevard, the Douglas Employee Canteen and Candy Store at 2703

⁵³⁷ City of Los Angeles, Department of City Planning, “Industrial Development,” *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011, 155.

⁵³⁸ Landmark Aircraft Plant Will Be Razed,” Los Angeles Times, September 1, 1975, 21.

⁵³⁹ “Douglas Aircraft,” Museum of Flying, <http://www.museumofflying.org/exhibits/places/douglas-aircraft/> (accessed June 2016).

Ocean Park Boulevard, and the Douglas Recreation Hall at 2601 Ocean Park Boulevard. The Douglas Air Comb Sect (function unknown) was located at 1720 Pico Boulevard.

In 1967, Douglas Aircraft merged with the McDonnell Company of St. Louis, and became the McDonnell-Douglas Corporation. By 1975, McDonnell-Douglas had moved Santa Monica operations to other Southern California locations. The sprawling aircraft plant was demolished shortly thereafter.



Douglas Aircraft Santa Monica plant, 1952. Source: Santa Monica Airport Association.

RAND Project/ RAND Corporation (1945-1977)

In December 1945, Commanding General of the Army Air Force H. H. “Hap” Arnold, Secretary of War consultant Edward Bowles, president of the Douglas Aircraft Company Donald Douglas, Douglas chief engineer Arthur Raymond, and Raymond's assistant Franklin Collbohm set up “Project RAND” under special contract to the Douglas Aircraft Company. Taking its name from “research and development,” Project RAND was meant to leverage the importance of technological research and development for success on the battlefield. Based on experiences during World War II, individuals in the War Department

Office of Scientific Research and Development identified the importance of private enterprise in connecting military planning with research and established RAND.⁵⁴⁰

Initially, Project RAND operated in a separate area within the Douglas Plant at the municipal airport in Santa Monica. By 1947, Project RAND moved to its own offices at 4th Street and Broadway in downtown Santa Monica.⁵⁴¹ On May 14, 1948, the physical separation from Douglas Aircraft was augmented by a legal one: RAND became a nonprofit corporation.



RAND Corporation's first offices, 4th Street and Broadway, 1947. Source: rand.org/about/history/a-brief-history-of-rand.html.

In 1953, RAND moved to a new headquarters on Ocean Avenue, (1953, H. Roy Kelley, demolished) on the site previously occupied by the trailer park for GIs. In his book *Constructing the Cold War Environment: The Strategic Architecture of Rand*, author Michael Kubo describes the collaborative process between architect and client when RAND mathematician John D. Williams issued a memo to RAND staff describing the idea of how architecture could be supportive of RAND's cross-disciplinary team approach to problem solving.⁵⁴² William's approach recommended that the building design combine privacy, quiet, natural

⁵⁴⁰ RAND Corporation, "Brief History of RAND," <http://www.rand.org/about/history/a-brief-history-of-rand.html> (accessed June 2016).

⁵⁴¹ PCR Services, "Goodrum and Vincent Building," 16.

⁵⁴² Michael Kubo, *Constructing the Cold War Environment: The Strategic Architecture of RAND*. (Boston: Self-published, 2009), 58-60.

light, natural ventilation, and spaciousness, and facilitate the interaction and chance meetings that stimulate creative thinking in a group environment.⁵⁴³

The office design by architect H. Roy Kelley (who had worked with Douglas Aircraft on the camouflage of that campus during the war), was a concrete lattice building with offices organized around a series of open courtyards. During the mid-1950s, to accommodate growth and the consolidation of social service departments from Washington, D.C., RAND expanded its offices to include a T-wing addition (1954, H. Roy Kelley, demolished) and E-wing addition (1956, H. Roy Kelley, demolished) completing the eight-patio configuration of the lattice building. The Z-Building (1961, Allison & Rible, demolished) was a five-story addition connected to the western corner of the lattice building on two floors via an enclosed walkway. The five-story, 85,000 square foot Modern style office building (1962, Allison & Rible) was awarded the “Craftsmanship in Concrete” award by the Southern California Chapter of the American Institute of Architects. A design feature of the building was the provision of windows for every office and adjustable sunshade louvers.⁵⁴⁴

In 1969, RAND’s most famous employees, Daniel Ellsberg (b. 1931) a military analyst, and his colleague, Anthony Russo (1936-2008), photocopied classified documents. In 1971, Ellsberg released the “Pentagon Papers” to the *New York Times*. The top-secret Pentagon study of U.S. government decision-making on the Vietnam War created a national political controversy. Ellsberg and Russo were charged with espionage, theft, and conspiracy. Ellsberg was also the target of a covert “White House Plumbers Operation” to discredit him, associated with the Watergate scandal.

The RAND Corporation made significant contributions and achievements in space systems. It provided the foundation for America's space program, and made significant contributions to digital computing and artificial intelligence. Researcher Paul Baran’s work on packet switching, for example, provided the building blocks for modern internet technology, and RAND staff designed and built one of the world's earliest computers. RAND researchers also developed theories and tools for decision-making under uncertainty, and they made foundational contributions to game theory, linear and dynamic programming, mathematical modeling and simulation, network theory, and cost analysis.⁵⁴⁵

The growing defense industry after World War II and Cold War competition with the Soviet Union meant demand for RAND’s services was high, and the organization expanded rapidly. Around 1956, it spun off the Systems Development Corporation into new facilities at the Stahl Electronic Center (discussed separately below).

⁵⁴³ Kubo, *Constructing the Cold War Environment*, 58-60.

⁵⁴⁴ “RAND Facility Given Award by AIA Unit,” *Los Angeles Times*, March 18, 1962, M4.

⁵⁴⁵ RAND, “Brief History.”

Historian David Jardini of Carnegie Mellon University describes how the organization's analytical techniques propelled it as vehicle for social change. He writes, "RAND's method of systems analysis served as the methodological basis for social policy planning and analysis across such disparate areas as urban decay, poverty, health care, education, and the efficient operation of municipal services such as police protection and firefighting."⁵⁴⁶

The John M. Stahl Electronics Center (1955-1960)

During the postwar period, growth-oriented companies required larger facilities, identified opportunities to consolidate dispersed operations under one roof, or needed to establish a west coast presence in service to the rapidly growing California market. Simultaneously, a new concept, the industrial park, began to take hold around Los Angeles. The concept of the industrial park can be traced back to the development of the Central Manufacturing District in Chicago in 1905 and the industrial belts east and south of Los Angeles were largely based on this model.⁵⁴⁷

John M. Stahl (1908-1967) acquired large tracts of land in the Central Manufacturing Districts (CMD) of Commerce and Vernon, and became an early leader in the planning and development of industrial areas in Southern California. He created industrial tracts known for their attractiveness, cohesion, and amenities (such as railroad accessibility, financial services and fine-dining restaurant facilities).⁵⁴⁸ Stahl was referred to as the "grandfather of the Southern California industrial park," and his industrial buildings won widespread recognition for their architectural designs and landscaped settings. Stahl developed custom-designed office, manufacturing, and warehousing facilities for some of the nation's largest companies. In 1958, the *Los Angeles Times* called Stahl "...a strong advocate of attractive architecture for industrial buildings and the landscaping of their sites."⁵⁴⁹ As of 1958, Stahl had completed construction projects valued at a total of \$87 million and won numerous landscape merit awards from the Los Angeles Chamber of Commerce.⁵⁵⁰

Around 1954, Stahl acquired an irregularly-shaped, thirty-five acre tract of land including Santa Monica's Gladding, McBean and Company facility and surrounding property near the railroad tracks, bounded by Olympic Boulevard on the south, Colorado Avenue on the north, 26th Street and Stewart Streets on the east, and Cloverfield Boulevard on the west.

⁵⁴⁶ RAND, "Brief History."

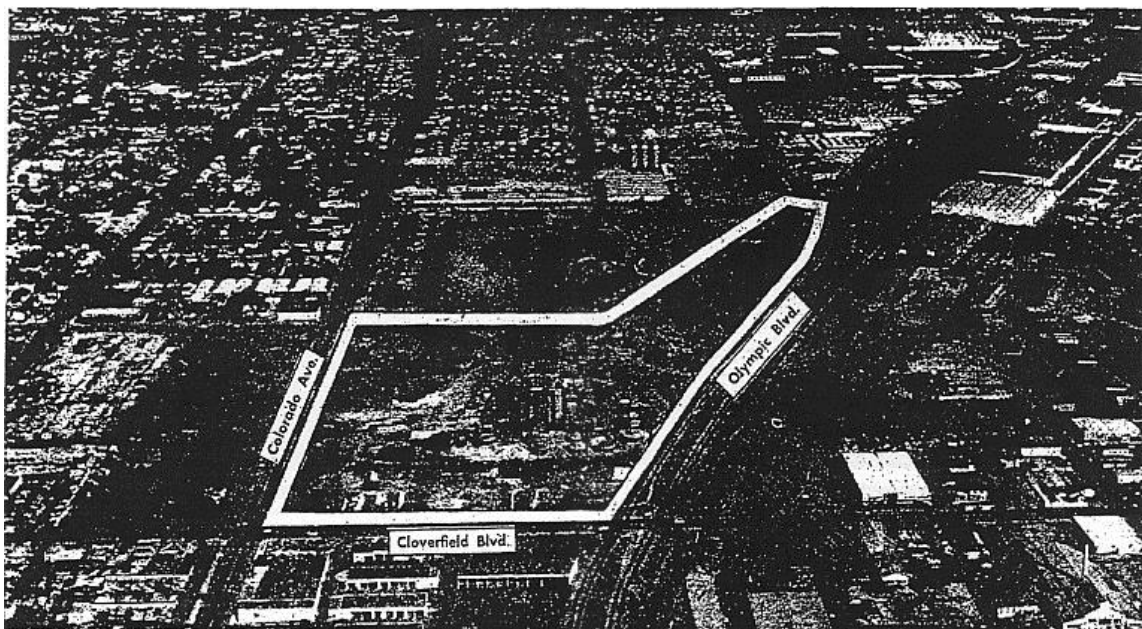
⁵⁴⁷ Frederick Henry Prince created the first planned manufacturing district, the 254-acre Central Manufacturing District (CMD) in Chicago. By 1915, over two hundred companies were located in the Chicago CMD. The CMD acted as a private banker, business incubator, operator and maintenance organization for the landscaping and grounds.

⁵⁴⁸ Sian Winship, "Quantity and Quality: Architects Working for Developers, 1960-1973," (Master's thesis, University of Southern California, 2011), 134.

⁵⁴⁹ Charles C. Cohan, "New \$38 million Program Slated," *Los Angeles Times*, November 2, 1958, G1.

⁵⁵⁰ Cohan, "New \$38 million Program Slated," *Los Angeles Times*.

The plan for the industrial park included twenty-eight buildings ranging in size from 12,000 to 78,000 square feet.⁵⁵¹ According to the *Los Angeles Times*, the tract “Symbolizes Southern California’s amazingly swift rise to world greatness as an electronics research and production region.”⁵⁵²



Stahl site, 1954. Source: *Los Angeles Times*, December 5, 1954.

The development was specifically designed to meet the needs of the expanding electronics, aircraft, motion-picture supply, and precision instruments industries.⁵⁵³ The original plan for the development was prepared by Jack H. MacDonald and Cejay Parsons, Associated Architects and Engineers. According to the *Los Angeles Times*, the plan for each building was “...to be designed independently of the others to avoid a monotony of design and lend contrast to the development as a whole.”⁵⁵⁴ Many were to be designed of tilt-up concrete with tapered-steel roof construction at loading-dock heights.

The first building in the Stahl Commercial Manufacturing District was the Burton Manufacturing Company (c. 1955, Jack H. MacDonald and Cejay Parsons, Associated Architects and Engineers; demolished) at 2520 Colorado Avenue. Burton Company was a prime contractor to the United States Navy, Bureau of Aeronautics, and the United States Air Force, and provided precision scientific instruments to the medical branches of the

⁵⁵¹ “Large Increase of Industry Is Newly Slated,” *Los Angeles Times*, December 5, 1954, F1.

⁵⁵² “Large Increase of Industry Is Newly Slated,” *Los Angeles Times*.

⁵⁵³ “Large Increase of Industry Is Newly Slated,” *Los Angeles Times*.

⁵⁵⁴ “Large Increase of Industry Is Newly Slated,” *Los Angeles Times*.

armed forces.⁵⁵⁵ The Burton Manufacturing building was designed in the Modern style with floor-to-ceiling glass spanning the front façade, a decorative stone volume elongating the façade, and a sheltered patio integrating the interior and exterior spaces.



Burton Manufacturing Company, 1955. Source: “Industrial Structure to Rise in New Tract,” *Los Angeles Times*, March 20, 1955, E4.

Other buildings in the Stahl Commercial Manufacturing District included the two-story RAND Corporation System Development Division (c. 1956, Jack H. MacDonald and Cejay Parsons, Associated Architects and Engineers; demolished) at 2500 Colorado Avenue; and American Gyro Division of Daystrom Pacific Corporation (c. 1956, Jack H. MacDonald and Cejay Parsons, Associated Architects and Engineers) at 1681 26th Street; and the reinforced concrete Paper Mate Manufacturing Company (1957, Richard L. Dorman and Associates).⁵⁵⁶ The Ivory Tower Restaurant (1960, Richard L. Dorman and Associates; demolished) at 1610 26th Street featured four dining rooms serving as four art galleries (Pre-Columbian, Avant Garde, Renaissance and Traditional) and a freestanding gold mosaic fireplace with a two-story flue in the exterior garden was a focal point in design.⁵⁵⁷

⁵⁵⁵ “Industrial Structure to Rise in New Tract,” *Los Angeles Times*, March 20, 1955, E4.

⁵⁵⁶ The Paper Mate plant added an additional 100,000 square feet in 1968 to accommodate production of the popular Flair pen. In 1972, the company expanded again with an additional 55,000 square feet. By 1975, 1,070 people were employed at the facility.

⁵⁵⁷ Richard Dorman’s involvement with Stahl appears to have increased after the architect remodeled the Stahl Office Building in 1956. Dorman also designed several other industrial buildings for Stahl’s CMD tracts throughout Los Angeles.



Paper Mate building at the corner of Olympic Boulevard, c. 1957.
Source: Santa Monica Public Library.

Stahl distinguished his developments by their architectural design features. The design of the RAND Corporation building paid special attention to light and sun control; the L-shaped building included a series of three landscaped patios with outside exposure and light for a maximum number of offices. The RAND Systems Development Building was featured in *Arts and Architecture* in December 1958, and lauded for a design that allowed each one of its 620 offices exposure to natural light. The Ivory Tower Restaurant was featured in *Architectural Record* two years later.

In 1958, the RAND Corporation dispatched a series of trains to transport over 800 scientists, technicians, and their families to staff the new offices in the tract.⁵⁵⁸ RAND projects at the site included missile and defense programs and a SAGE computer: a \$14.5 million “electronic brain” that was, at the time, the largest computer ever built by IBM covering 26,000 square feet.⁵⁵⁹

In 1960, Phase 2 of the Stahl Electronics Center, north of Colorado Avenue,⁵⁶⁰ was designed by Richard Dorman. It was to consist of four research buildings, a twelve-story office tower, and a one-story mall-like building to span Colorado Avenue and link with Phase 1 of the development. Phase 2 was never realized, however, and the site remained empty as late as 1963. Stahl’s collaborations with architects also included Victor Gruen and Associates (on a project at 16th Street and Colorado in Santa Monica) and a building in Los Angeles by Craig Ellwood.⁵⁶¹

Stahl’s development became the hub for electronics development in Santa Monica, and attracted similar businesses to the general area. By 1961, companies specializing in aircraft instrumentation, aircraft parts, the manufacture of electronic equipment and instruments

⁵⁵⁸ “Big Electronics Plant Brings 800 More Families Here,” *Los Angeles Times*, February 2, 1958, F1.

⁵⁵⁹ “Big Electronics Plant,” *Los Angeles Times*.

⁵⁶⁰ The site of the City of Beverly Hills’ former dump.

⁵⁶¹ *Los Angeles Times*, January 31, 1960.

peppered Colorado Avenue, Broadway Avenue, Stanford Street, Michigan Avenue, Pennsylvania Avenue and Olympic Boulevard.

Korad Corporation (1962-1968)

In 1962, Santa Monica resident Theodore H. Maiman (1927-2007), the “father of laser technology” and the man who “produced the first laser” founded the Korad Corporation in Santa Monica.⁵⁶² Korad developed and manufactured laser devices and associated electro-optical components, becoming the market leader in its field.⁵⁶³ By 1962, Korad Corporation purchased the Applied Physics Laboratory of Quantron, Inc. in Santa Monica. According to an undated file in the Santa Monica Public Library, Korad was located at 2520 Colorado Avenue (demolished), placing it within the Stahl Electronics Center.⁵⁶⁴

The laser is recognized as one of the top ten technological achievements in the 20th century.⁵⁶⁵ In 1960, while working at his Hughes Corporation Lab in Malibu, Maiman developed the ruby LASER (Light Amplification by Stimulated Emission of Radiation), which led to lunar laser ranging in 1969. Maiman was twice nominated for the Nobel Prize and won many other awards, including the Japan Prize and the Wolf Prize in Physics. In 1968, after selling Korad to the Union Carbide Company, he left to form Maiman Associates.⁵⁶⁶ He was inducted into the National Inventors Hall of Fame in 1984.

Lear, Inc. (1949-1962)

In 1949, William P. Lear (1902-1978), the industrialist and inventor who pioneered radio and avionics products and developed the Lear Jet executive aircraft, set up operations in Santa Monica.⁵⁶⁷ An inventor at heart, Lear made numerous advances in radio technology before forming Lear Inc. in Dayton, Ohio in 1939 to market his radio navigational system. During World War II, Lear obtained a number of government contracts. After the war, the Lear Autopilot revolutionized avionics.

In 1948, the federal government relinquished its lease on the Santa Monica airport property, and control was transferred back to the City. In 1949, Lear established a manufacturing plant on a ten-acre parcel adjacent to the Santa Monica Airport. Historic photos show Lear occupied a hangar structure with adjacent offices located on the eastern end of present-day Donald Douglas Loop South.

⁵⁶² “Unspectacular Success of Laser Beam Cited,” *Los Angeles Times*, July 15, 1965, WS2.

⁵⁶³ Arnold H. Gilmer and Harvey Schultz, “500 Megawatt Pulsed Laser,” *Optical Engineering*, January 1, 1964.

⁵⁶⁴ Santa Monica Public Library Image Archives.

⁵⁶⁵ “About Theodore Maiman,” Laser Inventor, <http://www.laserinventor.com/bio.html> (accessed July 2016).

⁵⁶⁶ “Theodore Maiman,” American Physical Society, <https://www.aps.org/programs/outreach/history/historicsites/maiman.cfm> (accessed June 2016).

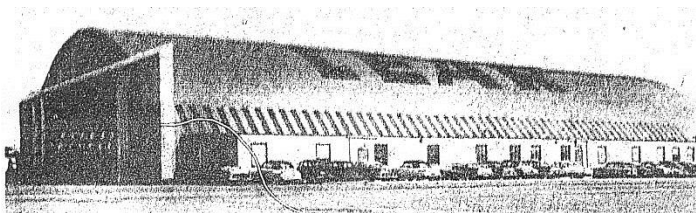
⁵⁶⁷ “A Century of History,” *Santa Monica Evening Outlook*, 5C.

Between 1950 and 1962, sales for Lear, Inc. doubled, and plants in California, Michigan and Pennsylvania grew accordingly. In 1955, Lear expanded operations at the Santa Monica Airport. A 58,000-square foot hangar was constructed for the Lear Aircraft Division at 3021 Airport Avenue (demolished) and a 52,000-square foot office building and a 20,000-square foot research and development facility for LearCal. LearCal manufactured aircraft radio communications, navigation and flight stabilization systems.⁵⁶⁸



The original Lear hangar at the Santa Monica Airport, c. 1950. Source: Santa Monica Airport Association.

In 1954, a 95,000-square foot building was constructed on Airport Avenue for Lear, Inc.'s Astronics Division. The Astronics Division designed and produced automatic flight control systems, all-weather landing systems and systems for remotely piloting aircraft. In 1956, a two-story addition was built on the south end of the new hangar to house the firm's Aircraft Engineering and Instrument Production Divisions. The design featured a brick and plate glass façade.



Lear Hangar, 1955. Source: "Commercial, Industrial Building Upsurge Seen," *Los Angeles Times*, March 6, 1955.

⁵⁶⁸ "Facilities Added for Output of Aviation Items," *Los Angeles Times*, March 6, 1955, E8.



LearStar production line in hangar, c. 1955. Source: <https://www.facebook.com/LockheedTwins/photos/a.246805825464960.1073741826.194645114014365/899197610225775/?type=3&theater>.

In 1961, Lear completed its 30,000 square foot headquarters (1961, Norbert Pieper for Sheldon L. Pollack & Associates; demolished) at 3171 S. Bundy Drive. The reinforced concrete masonry and steel structure sat on a steeply-sloping site, which enabled the two-story structure to appear as a one-story building from the street. The exposed steel structure with masonry infill also utilized “Shel-Brick.”⁵⁶⁹ Lear administration had previously occupied space in the Airport Administration Building at 3200 Dewey Street.

In 1962, Lear was acquired by Sieglar Corporation and became Lear-Sieglar, Inc. William Lear sold his shares, and left the company. Over the years, Lear-Sieglar acquired a number of businesses, and by 1984, the firm had several divisions based in Santa Monica: aerospace, automotive/agricultural, automotive service products, and commercial products. The firm was acquired in 1987, and the new owners promptly sold off the aerospace divisions.

Scientific Data Systems (1964-1967)

Scientific Data Systems Inc. (SDS) produced computers for industrial and scientific markets and government aerospace programs. Founded in 1961 by Max Palevsky (1924-2010) and eleven scientists, SDS was among the earliest computer design companies, quickly breaking into a market dominated by eight major firms, and the first to use silicon transistors. One of the company’s earliest contracts was with NASA. By 1966, SDS grossed over \$43 million in sales, and was ranked among California’s top 100 industrial companies.⁵⁷⁰ The company occupied a 35,000-square-foot, two-story concrete building located at 1649 17th Street

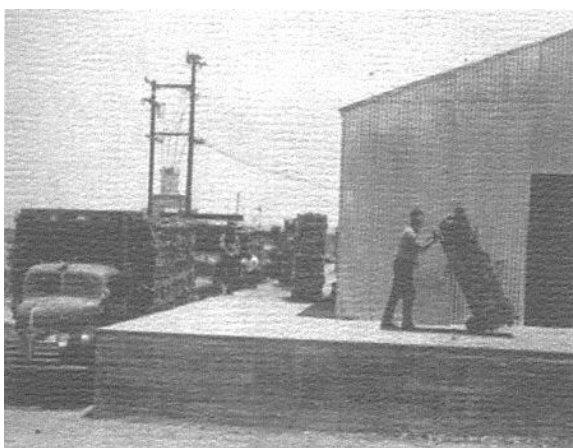
⁵⁶⁹ “Plant Headquarters Building Completed,” *Los Angeles Times*, December 4, 1960, N10.

⁵⁷⁰ “The Top 100 Industrials,” *Los Angeles Times*, January 3, 1967, E3.

(demolished). Due to rapid growth, SDS moved to the El Segundo Industrial Park in 1967. The company was purchased by Xerox in May 1969 for over \$900 million.

Bergamot Station (1953-1977)

In 1953, the last Pacific Electric car of the Santa Monica Air Line ran from Downtown Los Angeles to Santa Monica. According to Tom Patchett and Jody Zellen, “While Bergamot Station was indeed a passenger stop, in reality it was more of a siding, a place where trains could get off the main track, making it a perfect place to load freight, fix train cars, and warehouse spare parts and equipment.”⁵⁷¹ No longer needing the area around the station at Olympic and Cloverfield Boulevards, the Southern Pacific leased the land to various companies for light manufacturing. As a result, a number of buildings and warehouses were constructed on the 5.5-acre site starting in the 1950s. At least one of the extant buildings was used by the Oxnard-based Deardorff-Jackson Company, a large Southern California farming company that, by 1973, was headed by Tom Deardorff. Carloads of celery were packed on ice, and shipped from Bergamot to regional markets.



Bergamot Station worker, n.d. Source: Tom Patchett and Jody Zellen, *The Short Story of the Long History of Bergamot Station*, (Culver City, CA: Smart Art Press, 1995), 10.

The largest of the extant buildings, 2425 Michigan Avenue (1953, Kirk Florence; A.H. Larson Construction Company), housed the American Appliance Company, a manufacturer of water heaters founded by local Santa Monica resident, Everett S. Todd, and his partner Bert Sutton. The 150'x 180' office and manufacturing building of steel and concrete-block construction featured a slump stone entryway. An additional 10,000 square feet of warehouse also featured spur track to handle carload shipments.⁵⁷²

American Appliance was not the only business to occupy the metal industrial buildings and loading docks at Bergamot Station site near mid-century. Businesses on the property included the Union Ice Company (c. 1951), Signal Oil (c. 1952),⁵⁷³ Lawrence Lumber (c.

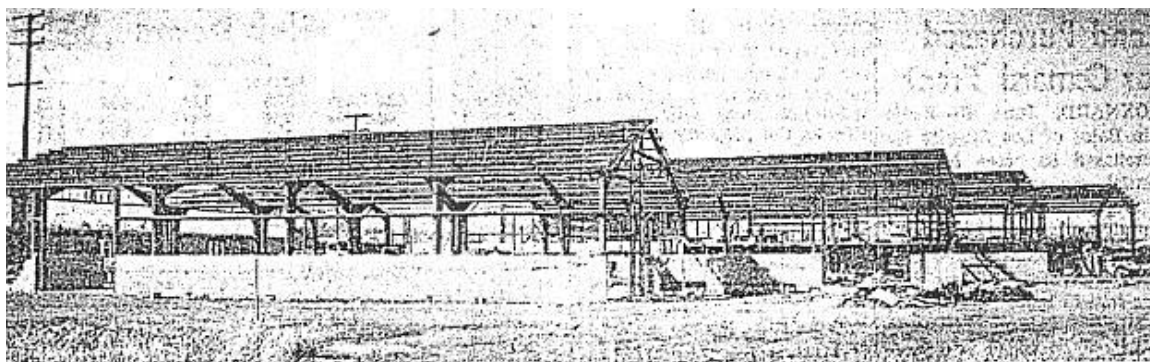
⁵⁷¹ Tom Patchett and Jody Zellen, *The Short Story of the Long History of Bergamot Station* (Culver City, California: Smart Art Press, 1995), 9.

⁵⁷² “Santa Monica Plant Rushed to Completion,” *Los Angeles Times*, June 21, 1953, E11.

⁵⁷³ Signal Oil was one of the companies involved in controversial offshore drilling proposals in Santa Monica during the 1960s.

1952), and Bay District Paving (c. 1966).⁵⁷⁴ Most of these companies appear to have used the facilities at Bergamot for distribution and storage, as they were largely based in other cities.

The final industrial tenant left Bergamot Station in 1993, and the complex was re-imagined as an enclave of art galleries. Frederick Fisher and Partners designed the master plan for the project in 1994 as well as galleries for Shoshana-Wayne and Peter Fetterman. Additional industrial buildings on the site were adapted for the new use by the architectural firm of Brooks + Scarpa, who maintained the industrial feel of the complex. It reopened in September 1994.



American Appliance Company, 1953. Source: "Santa Monica Plant Rushed to Completion," *Los Angeles Times*, June 21, 1953, E11.

⁵⁷⁴ Patchett and Zellen, *Bergamot Station*, 10.

INDUSTRIAL DEVELOPMENT: ELIGIBILITY

PROPERTY TYPES

- Manufacturing Facility; includes Daylight or Controlled-Condition Factory, Warehouse
- Transportation and Shipping-Related Facility, including Railroad and Airport Facilities
- Light Industrial Building
- Motion Picture Studio
- Quonset Hut
- Infrastructure Improvements
- Historic District/Conservation District

REGISTRATION REQUIREMENTS

Industrial properties and historic districts are evaluated for potential historic designation based on the patterns of development identified in this context. Industrial development patterns reflect the growth of the city over time, from early transportation-related and light industrial uses, through the establishment and growth of the local technology industry, including the significant presence of the aviation and aerospace industries that became intrinsically tied to the development of the city overall in the 20th century. Industrial uses in the city are still located where they were historically, though these areas have seen a lot of change as needs and technology progressed in the 20th century. The only Industrial Conservation (IC) zoning designations in Santa Monica today are located along the southern edge of the city in an arc that follows the route traveled by Los Angeles & Independence trains beginning in December 1875.

Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include early industrial properties that may have been altered, or good or rare examples of a particular industrial type that reflect an important facet of the city's history but do not rise to the level of landmark status. Similarly, geographically contiguous groups of industrial properties that do not retain sufficient integrity for designation as historic districts, but which retain important planning features or other characteristics, are identified as conservation districts so that their unifying characteristics can be considered in the planning process for future development.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1; Structure of Merit b1 ⁵⁷⁵	Individual properties or historic districts that are eligible under this context may be significant: • As the site of an important event in history. • Theme – Early Industrial Development (1875-1919): As a rare or remnant example of early industrial development. This includes resources related to the development of the railroad and other infrastructure improvements; or rare remaining properties related to early light industrial uses or the motion picture industry. • Theme – Pre-World War II Industrial Development (1920-1941): As a good example of prewar industrial growth, including the establishment of the aviation industry and an airport in Santa Monica; and continued growth in light industrial and manufacturing	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).⁵⁷⁶ An industrial property eligible under this criterion should retain integrity of location, design, and feeling, at a minimum, in order to reflect the important association with the city's industrial development during the period of significance. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its type. For early industrial buildings, a greater degree of alteration may be acceptable due to the rarity of resources from the late 19th and early 20th centuries.	To be eligible under a theme in the industrial development context, a property must: • date from the period of significance of the applicable theme; • have a proven association with an event important in history; or • represent important patterns and trends in industrial development from a specific period or facet of Santa Monica's industrial history; or • be associated with one of the significant industrial corporations to make their headquarters in Santa Monica; • display most of the character-defining features of the property type; and • retain the essential aspects of historic integrity.

⁵⁷⁵ Eligibility criteria are listed in the standard format National Register/California Register/Local.

⁵⁷⁶ *National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	uses to serve the growing population in the area and reflecting the reduction in dependence on industrial goods coming from San Francisco or Los Angeles. • Theme – World War II Industrial Development: As an important example of the local war effort, and in particular Santa Monica’s significance as a hub of the aviation industry that served as a catalyst for growth and development during the war. • Theme – Post-World War II Industrial Development (1945-1977): As an example of post-World War II industrial development, including: the continued growth of the aerospace industry which is reflected in the establishment of new facilities in Santa Monica, and the repositioning of existing aviation firms, such as Douglas Aircraft, for a new wave of defense manufacturing and Santa Monica’s innovation and		

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
	leadership in the defense industry in Cold War America; as an example of Santa Monica as a hub of technology and innovation during the postwar period; and as an example of other light industrial uses established after the war.		
A/1/1	• A collection of industrial buildings that are linked geographically may be eligible as a historic district. Eligible industrial districts will likely span several periods of development. The district must be unified aesthetically by plan and physical development.	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings are acceptable as long as the district as a whole continues to convey its significance.	To be eligible under a theme within the industrial development context, a historic district must: • retain a significant concentration of the contributors dating from the period of significance; and • retain the essential aspects of historic integrity.

CONTEXT: SOCIAL AND CULTURAL HISTORY (1875-1977)



Couple at Bay Street Beach, Santa Monica, 1931. Source: Los Angeles Public Library.

THEME: JAPANESE AMERICAN COMMUNITY (1899-1977)

OVERVIEW

This theme addresses residential, institutional, and commercial properties relating to the history of the Japanese American community in Santa Monica from 1899 to 1977. This period represents the earliest known development related to the Japanese community in Santa Monica, through approximately forty years in the past. There may be extant resources associated with Santa Monica's Japanese population from the recent past that are outside the scope of this study. The Asian American population of the United States has long been subjected to discriminatory practices; though the Nikkei community⁵⁷⁷ of Santa Monica lived relatively peacefully amongst the City's culturally diverse population, they were subjected to nationwide policies such as the Gentlemen's Agreement of 1907-1908, barring Japanese immigrant laborers from entering the U.S.; and the Alien Land Laws of 1913 and 1920, which prohibited first generation Japanese Americans from owning land until 1952.⁵⁷⁸

When thousands of west coast Japanese Americans were incarcerated during World War II, peaceful enclaves like Santa Monica's were completely disrupted.⁵⁷⁹ Only a small number of Japanese residents resettled in Santa Monica after the war, usually in working class areas like the Pico neighborhood. The community was again devastated with the construction of the Santa Monica (Interstate 10) Freeway in the late 1950s and 1960s. For these reasons, many resources relating to this theme are no longer extant. This theme is arranged chronologically in a narrative format that describes major patterns of development, events, and persons significant to the history of Japanese Americans in Santa Monica.

Japanese American Community in Santa Monica

In 1899 fisherman Hatsuji Sano established a residential colony immediately northwest of the Long Wharf. The Long Wharf was a 4,700-foot passenger and cargo wharf that was

⁵⁷⁷ The term Nikkei broadly refers to Japanese emigrants who reside in a foreign country. The first generation of Japanese immigrants are called "Issei," and their children, considered second generation immigrants are called "Nisei."

⁵⁷⁸ Dana Lyn Blakemore, "From Settlement to Resettlement: Japanese Americans In (and Out of) Santa Monica, California, 1899-1960" (Master's thesis, California State University, Fullerton, 2001), 2; "Nikkei" is a term used that collectively identifies Japanese emigrants from Japan and their descendants residing in a foreign country; in this case, the United States. The term "Issei" describes first generation Nikkei, while the term "Nisei" refers to second generation Nikkei. Blakemore, "From Settlement to Resettlement," 1.

⁵⁷⁹ This context statement utilizes the preferred terminology in the "Power of Words Handbook." For a complete list of preferred terms and a discussion of euphemistic terminology, see Power of Words II Committee, "Power of Words Handbook: A Guide to Language about Japanese Americans in World War II – Understanding Euphemisms and Preferred Terminology," National Japanese American Citizens League, April 27, 2013, <https://jacl.org/wordpress/wp-content/uploads/2015/08/Power-of-Words-Rev.-Term.-Handbook.pdf> (accessed July 2016). Specifically, the preferred terminology for internment is incarceration.

located north of the present-day Santa Monica Pier, between Potrero and Temescal Canyons.⁵⁸⁰ At its peak, the village comprised approximately 300 permanent residents who lived in wooden beachfront cabins on land leased from the Southern Pacific Railroad.⁵⁸¹ The residents were mostly Japanese fisherman, along with a small number of Russian fisherman families who used the Long Wharf to unload their catches.⁵⁸² The fish was commonly sold at Japanese and Chinese markets in Los Angeles.⁵⁸³ In addition to deep-sea fishing, the camp sported a fish drying industry as well. The beachside community was also a recreational draw for other members of the Los Angeles Japanese community. The villagers existed peacefully amongst visitors to the sleepy, resort town, and local newspapers eagerly reported news of the village's daily haul.⁵⁸⁴ The village eventually grew to "some four or five hundred souls" and was described as "one of the most delightful places from which to fish anywhere on the coast."⁵⁸⁵



Japanese Fishing Village. Source: *Hometown Santa Monica*, p. 22.

A handful of resorts developed to accommodate Japanese merchants working in Little Tokyo who would travel to the coast during the summer months. Among them were the *Rako Kan* (Waseda Hotel, 1909), located in Santa Monica Canyon, and the *Boko Kan* (Seaview Inn, 1911), located in the village.⁵⁸⁶ The village also became a popular vacation destination for Japanese actors and as a film location.

⁵⁸⁰ Blakemore, "From Settlement to Resettlement," 30.

⁵⁸¹ The Southern Pacific Railroad Company was responsible for the construction of the Long Wharf, and the Japanese fisherman frequently used the wharf to transport their catch to the Santa Monica Fish Company plant in downtown Los Angeles. Blakemore, "From Settlement to Resettlement," 31.

⁵⁸² Jenn Garbee, Nancy Gottesman, Stephanie "Tippy" Helper, *Hometown Santa Monica* (Pasadena, California: Prospect Park Books), 22.

⁵⁸³ "Must Fish Bear Union Totem," *Los Angeles Times*, January 7, 1906, 19.

⁵⁸⁴ In 1915, the *Santa Monica Bay Outlook's* "The Daily Fish Story" described fisherman Yaharia Maharo's successful catch.

⁵⁸⁵ "Jap Village Must Vacate by October 30th," *Santa Monica Evening Outlook*, September 5, 1919.

⁵⁸⁶ Scott, *A History on the Edge*, 57.

On May 2, 1916, a fire accidentally started by fisherman Frank Venayama destroyed the village's hotels, supply store, and several homes, displacing approximately 150 Japanese men, women and children; the Russian section of the village was not damaged.⁵⁸⁷ Shortly after, the *Santa Monica Bay Outlook* reported that the village was to have its first fire system installed, "to insure that there will be no repetition of the disastrous fire of some months ago..." though by that time the village was already in decline.⁵⁸⁸ In the late 1910s, the City of Los Angeles condemned its lack of sanitary system and, at the same time, the Southern Pacific Railroad Company opted not to repair Santa Monica's Long Wharf, which had experienced continuous storm damage during the early 20th century. The company was unopposed to allowing the Japanese to remain in the village, but was unwilling to pay for the installation of a sanitary system.⁵⁸⁹ In 1919, the Southern Pacific Railroad decided to demolish the Long Wharf, reclaim the land leased by the villagers, and raze the buildings. Many of the families relocated to Terminal Island, with few remaining in Santa Monica Canyon.

In the 1920s, the Japanese population in the City of Santa Monica increased, reflecting the Los Angeles County-wide Japanese population increase from 19,911 in 1920 to 35,390 in 1930.⁵⁹⁰ Many of the Nikkei in Santa Monica settled in the city center and Ocean Park areas.⁵⁹¹ By 1940, Los Angeles County housed 53,500 Nikkei, while Santa Monica's population had risen to approximately 400. By this time, Santa Monica's Japanese workers had left fishing for contract or landscape gardening, which had flourished throughout Los Angeles between 1910 and 1940 and in Santa Monica specifically during the 1930s and 1940s. It was by far the most common occupation of Nikkei men in the city, though a handful of Japanese families also owned agricultural retail and wholesale businesses, including Sakamoto's Ocean View Nursery, Maeda's Santa Monica Nursery, Fukuhara Nursery, and the Tanaka produce section of Baers Market, formerly located at 17th Street and Montana Avenue.⁵⁹² Such enterprises were largely successful because they "were not dependent upon the patronage of the Japanese community, but rather the white majority."⁵⁹³ The second most common occupation for Japanese in Los Angeles was in the service industry, though no Japanese restaurants were established in Santa Monica prior to World War II.⁵⁹⁴ Instead, the Nikkei of Santa Monica operated several concessionaires on the city's

⁵⁸⁷ "Wreck Injuries May Be Fatal," *Los Angeles Times*, May 3, 1916, II7.

⁵⁸⁸ "Jap Village to Have Its Own Fire System," *Santa Monica Bay Outlook*, September 11, 1916.

⁵⁸⁹ "Jap Village Must Vacate by October 30th," *Santa Monica Evening Outlook*.

⁵⁹⁰ John Modell, *The Economics and Politics of Racial Accommodation: The Japanese of Los Angeles, 1900-1942* (Chicago: University of Illinois Press, 1977), 18.

⁵⁹¹ Blakemore, "From Settlement to Resettlement," 32.

⁵⁹² "Curtis H. Baer, 80; Involved Leader in Palisades Clubs, Lutheran Church," *Palisadian-Post*, June 27, 2013.

⁵⁹³ Blakemore, "From Settlement to Resettlement," 41.

⁵⁹⁴ Blakemore, "From Settlement to Resettlement," 40.

Ocean Park Pier between the 1920s and the 1950s, alongside numerous members of Santa Monica's Jewish population.

Institutional development of the Nikkei community in Santa Monica included the establishment of a school called the *Gakuen* at 1824 16th Street (demolished), and the Free Methodist Church (1925) at 1702 12th Street (demolished).⁵⁹⁵ However, many Nisei attended schools with the non-Japanese community at institutions such as John Muir, Washington, and Garfield Elementary Schools; John Adams and Lincoln Junior High Schools; and Santa Monica High School. The Nikkei of Santa Monica “enjoyed a higher level of integration” and experienced less racial intolerance than other ethnic minorities in Santa Monica in the pre-World War II period.⁵⁹⁶

With the bombing of Pearl Harbor on December 7, 1941, Nikkei who had been residing peacefully on the west coast became instant enemies as, overnight, the *Los Angeles Times* reported the classification of 300 “aliens” from Terminal Island for incarceration by the FBI.⁵⁹⁷ Despite pledges of loyalty to the United States by the Japanese-American Citizens' League, a rally at Santa Monica's Municipal Auditorium, and the enrollment of 107 Japanese Americans in Red Cross training classes, Santa Monica's local newspapers relentlessly called for the immediate evacuation of Japanese from the area, fearing that anyone of Japanese descent was a subversive.⁵⁹⁸ Executive Order 9066, issued on February 19, 1942, officially ordered the incarceration of those of Japanese ancestry living on the west coast.

Japanese incarceration during World War II effectively eliminated Santa Monica's Japanese community. Many of Santa Monica's Nikkei were sent to the Manzanar camp in the Owens Valley, while some opted to voluntarily relocate to avoid incarceration. Either way, they were forced to abandon or quickly sell their property, businesses, and belongings.⁵⁹⁹ When the detention order was lifted on January 2, 1945, many Nikkei moved eastward, a trend encouraged by the U.S. government. Few families returned to Santa Monica upon release, though some returned later, after briefly relocating to the Midwest or east coast. By April 1945, fewer than 1,300 Japanese Americans had returned to California; by 1946, approximately 161 Japanese Americans had returned to Santa Monica.”⁶⁰⁰

⁵⁹⁵ Both resources have been demolished.

⁵⁹⁶ Blakemore, “From Settlement to Resettlement,” 60; Scott, *A History on the Edge*, 116-117.

⁵⁹⁷ “City Springs to Attention,” *Los Angeles Times*, December 8, 1941, 1; “Little Tokyo Carries on Business as Usual,” *Los Angeles Times*, December 8, 1941, 2.

⁵⁹⁸ “Japanese-Americans Pledge Loyalty to United States,” *Los Angeles Times*, December 8, 1941, 2; Scott, *A History on the Edge*, 117.

⁵⁹⁹ Scott, *A History on the Edge*, 118.

⁶⁰⁰ Kevin Allen Leonard, “Is That What We Fought For? Japanese Americans and Racism in California, The Impact of World War II,” *Western Historical Quarterly* 21.4 (1990): 468; Blakemore, “From Settlement to Resettlement,” 134 and 139.

When Japanese Americans did return to Santa Monica, they faced a severe housing shortage, as Santa Monica's population had increased approximately 25% between 1940 and 1945.⁶⁰¹ Santa Monica was one of seven communities in Los Angeles to provide temporary shelter to approximately 2,300 Japanese Americans in the early period of resettlement; in 1945, the War Relocation Authority (WRA) and the Federal Public Housing Authority (FPHA) established government-funded housing in converted Army barracks located on Pico Boulevard, between 24th and 25th Streets, as well as two hostels, while the *Gakuen* was converted to a housing facility after serving as a military training headquarters during the war.⁶⁰² When federal housing projects were disbanded in April 1946, Nikkei were again forced to find other housing accommodations. Furthermore, through the early 1950s, the Nikkei had no schools, churches, or community centers at which to gather, and no ethnic or religious organizations through which to connect with other displaced Nikkei. With no communal center and few residents within the city, the Nikkei found it increasingly difficult to rebuild their community.

Santa Monica witnessed the arrival of new and returning Nikkei in the decade between 1950 and 1960. They primarily moved to the center of the city, as opposed to the scattered residential settlement before the war. The community first congregated near the Free Methodist Church, before settling on Michigan Avenue, Delaware Avenue, 12th Street, 18th Street, 19th Street, Yorkshire Avenue, Urban Avenue, Virginia Avenue, Kansas Avenue, and 22nd Street.⁶⁰³ Japanese families purchased their homes with incomes from gardening or domestic jobs, though by 1960, almost as many held "middle class" jobs in professional or technical fields.⁶⁰⁴ In 1957, the community established the *Nikkei Jin Kai* center (later *Santa Monica Nikkei Hall*) at 1413 Michigan Avenue, though it never fully filled the void left by the *Gakuen*.

In 1966, the Santa Monica's Japanese community and several other of its ethnic enclaves were disrupted, as the newly constructed Santa Monica Freeway barreled through the center of the Pico neighborhood. Politically disenfranchised and underrepresented in local government, those living within the path of the freeway had no choice but to sell their homes, often for paltry sums. Unable to afford most housing in Santa Monica, minorities were forced to move to neighboring communities. African Americans and Latinos primarily relocated outside the city, while the majority of Japanese American families could find housing in Santa Monica north or south of the freeway.

⁶⁰¹ Blakemore, "From Settlement to Resettlement," 129.

⁶⁰² Blakemore, "From Settlement to Resettlement," 141, 146-147.

⁶⁰³ Blakemore, "From Settlement to Resettlement," 190.

⁶⁰⁴ Blakemore, "From Settlement to Resettlement," 183.

The history and hardships endured by the Nikkei of Santa Monica have been recognized in the community since the late 1950s. In 1959, a memorial tower entitled *Ireito* was erected at Santa Monica's Woodlawn Cemetery to commemorate those Japanese residents buried there and who had made sacrifices in World War II and the Korean War; the ceremony following the placement of the marker, designed and built in Japan, incited an annual tradition in which Nikkei in the Bay Cities community "gather together on Memorial Day...to honor and pay tribute to their predecessors."⁶⁰⁵ The Nikkei community also remembers and honors this past by reuniting at the *Nikkei Jin Kai* every year, a tradition which began in 1965.

⁶⁰⁵ Blakemore, "From Settlement to Resettlement," 212.

THEME: AFRICAN AMERICAN COMMUNITY (C.1900-1977)

OVERVIEW

This theme addresses residential, institutional, and commercial properties relating to the history of the African American community in Santa Monica between approximately 1900 and 1977. These dates represent the early establishment of the African American community in Santa Monica through approximately forty years in the past. Black settlement in Santa Monica generally followed Los Angeles County-wide trends, including the early establishment of community institutions, residential segregation based on discriminatory practices, and the impacts of the civil rights movement. In the past, African Americans have represented the largest of the ethnic minorities residing in Santa Monica, and the community has a rich history and deeply entrenched roots within the city. The construction of the Santa Monica Freeway (Interstate 10) and the development of the Civic Center all but decimated the postwar African American community, and therefore many resources relating to this theme are no longer extant. The majority of the extant resources related to this theme are found in the Pico or Ocean Park neighborhoods of the city. This theme is arranged chronologically in a narrative format that describes major patterns of development, events, and persons significant to the history of African Americans in Santa Monica.⁶⁰⁶

African American Community in Santa Monica

Though small in number, African Americans played an important role in Santa Monica's development during the city's formative years. The first African Americans arrived in Santa Monica in the late 19th century, "seduced by the escapism of the sand-and-surf resort town..."⁶⁰⁷ They settled between 2nd and 6th Streets (present day Civic Center), in proximity to Phillips Chapel, home to the Colored Methodist Episcopal Church (today the Christian Methodist Episcopal Church). The local congregation was founded in 1908 and presided over by Pastor J.A. Stout.⁶⁰⁸ It operated out of an old schoolhouse ultimately named Phillips Chapel, after Bishop Charles H. Phillips of the Colored Methodist Episcopal church's Fifth Episcopal District. Following the establishment of the chapel, it was relocated to 2001 4th Street (City of Santa Monica Landmark #68), near the Ocean Park neighborhood of Santa Monica. Early African American residents planted roots in Ocean Park by establishing businesses. In 1902, Walter L. Gordon opened the Gordon Day Work Company, managing a multi-ethnic staff of 17 during its eight-year tenure, and in 1907, entrepreneur Gilbert

⁶⁰⁶ The project team conducted an interview with Alison Rose Jefferson to inform the development of this section of the context statement, and to identify potential historic resources related to the African American community during the field survey.

⁶⁰⁷ Alison Rose Jefferson, "African American Leisure Space in Santa Monica: The Beach Sometimes Known as the 'Inkwell,' 1900s-1960s," *Southern California Quarterly* 91 (2009): 161.

⁶⁰⁸ PCR Services Corporation, "Phillips Chapel, Christian Methodist Episcopal Church, 2001 4th Street, Santa Monica, California, City Landmark Assessment Report," 2005, 10-11.

McCarroll opened a short-lived shoe-shine parlor (originally located on Pier Avenue near the ocean, demolished).⁶⁰⁹ For recreation, the city's black population congregated at a beach near the former site of the Crystal Plunge at the end of Pico Boulevard, an area they were "relatively free to enjoy." A storm in 1905 destroyed the plunge, and the beach was abandoned.⁶¹⁰



Phillips Chapel, 1910. Source: Santa Monica Public Library.

Several African American families that settled in the area during this early period remained in Santa Monica for generations. Charles and Selena Brunson arrived in the city in 1905 and worked as laborers; the couple settled on 5th Street, a few blocks from the beach.⁶¹¹ Their sons, Donald and Vernon, were born in 1907 and 1909, respectively, and left a lasting impact on the community. Donald Brunson became active in Santa Monica's civic life, while Vernon became an architect, designing approximately 30 buildings in the city.⁶¹² Another pioneering family, the Boyds, encouraged family members to move to the city from the South; James Maxwell, brother-in-law to the Boyd family patriarch, moved to Santa Monica and eventually helped start the Santa Monica-Venice Chapter of the NAACP, serving as its president for seven years.⁶¹³

⁶⁰⁹ Scott, *A History on the Edge*, 55; Alison Rose Jefferson, phone interview with Molly Iker, July 25, 2016.

⁶¹⁰ Jefferson, "African American Leisure Space in Santa Monica," 168.

⁶¹¹ Jefferson, "African American Leisure Space in Santa Monica," 164-165. The area where the Brunsons first settled now comprises the city's Civic Center.

⁶¹² Jefferson, phone interview with Molly Iker; Carolyne and Bill Edwards, Quinn Research Center, interview with Andrew Goodrich and Mickie Torres-Gil, August 16, 2016.

⁶¹³ Jefferson, "African American Leisure Space in Santa Monica," 165 and Jefferson, phone interview with Molly Iker.

Between 1910 and 1920, Santa Monica's black population increased from 191 to 282.⁶¹⁴ In addition to the Phillip's Chapel community, African Americans began settling in the working-class Pico neighborhood. A host of African American businesses emerged to support the community, including Thurman's Rest-A-While Apartments (1538 5th Street; demolished), the Dewdrop Inn and Café (2nd and Broadway; demolished), and Gilbert's Grocery and Soda Fountain (18th and Broadway; demolished).⁶¹⁵ Later, in the 1940s and 1950s, Broadway in the Pico neighborhood served as the home of several black-owned businesses.⁶¹⁶ Belmar Place in Ocean Park also became a lively hub for the African American community of Santa Monica. Comprising a triangular block bounded by Pico Boulevard, 3rd Street, and Main Street, Belmar Place boasted proximity to both the beach and a trolley line. The Arkansas Traveler Inn (Belmar Place near Main Street; demolished) and later, an Elks Club (1807 Belmar Place; demolished) served Ocean Park's African American citizens.

As the African American population continued to grow, additional cultural and religious institutions were established to serve the population. These include the Calvary Baptist Church, which was first located in a private home on 17th and Broadway, then at 1533 6th Street, and finally 1502 20th Street where the existing church was constructed in 1947. The Crescent Bay Masonic Lodge (1941, 1720 Broadway) is another significant community institution that was first established in the early 20th century. Conceived by Arthur Burkes, who acquired the land for the hall in 1910, the original building served multiple purposes, including as the first home of Santa Monica's First African Methodist Episcopal Church (A.M.E. Church) in 1921; the current building was constructed in 1941 and is owned by the Philomathean Society.⁶¹⁷ Other clubs and organizations that served the black community include the women's Philomathean Charity Club (1958, 1802 Broadway), the Literary and Art Club, and a local chapter of the NAACP. Most African American students attended school at the ethnically diverse Canyon School or Garfield elementary.

Though members of the black community succeeded early on in creating a sense of place within Santa Monica, they never fully escaped anti-black prejudice and racial intolerance, which only increased during the 1920s. African Americans faced residential discrimination and exclusion from most social and commercial enterprises, though blatant segregation and even racially-triggered violence was perhaps most experienced in the region's public recreational spaces. During the 1920s, black residents in the City of Los Angeles were prohibited from using public swimming pools, except on the day before the pools were

⁶¹⁴ Jefferson, "African American Leisure Space in Santa Monica," 166.

⁶¹⁵ Jefferson, "African American Leisure Space in Santa Monica," 164, 172-173.

⁶¹⁶ Edwards, interview with Andrew Goodrich and Mickie Torres-Gil.

⁶¹⁷ Edwards, interview with Andrew Goodrich and Mickie Torres-Gil.

cleaned, and most beaches in Los Angeles County were considered off-limits to African Americans, whether by formal ordinance, informal signage, or an unspoken understanding.



Couple in front of the private Casa del Mar beach club, 1924. Source: Los Angeles Public Library.

Prior to the 1920s, black Santa Monicans congregated at a small strip of beach just down the hill from Phillips Chapel. However, the development of exclusive beach resorts such as the Casa del Mar Club (1924) and the Edgewater Club (1925) eventually compressed the beach to the area between Bay Street and Bicknell Avenue.⁶¹⁸ Santa Monica's Bay Street Beach (as it was known to African Americans) was referred to as "the Inkwel," a derogatory term referring to the skin color of beachgoers.⁶¹⁹ Nearby, a black-owned bathhouse and lodge named La Bonita (1921) on Belmar Street (present day Civic Center) rented out swimsuits. Incidents at whites-only beaches made the Bay Street Beach a popular locale for black beachgoers and surfers. One of the only other beaches available to African Americans in Los Angeles County, known as Bruce's Beach, was located in the City of Manhattan Beach.

Surfer Nick Gabaldón (1927-1951), one of the earliest documented surfers of African American/Mexican American descent in California, taught himself how to surf in the mid-1940s at Bay Street Beach.⁶²⁰ Gabaldón became a regular fixture in Santa Monica, and he was encouraged by surfing champion and longtime Santa Monica lifeguard Pete Peterson and future big-wave kingpin Buzzy Trent to continue surfing.⁶²¹ Despite Gabaldón's success as a

⁶¹⁸ Today, the area is the site of Crescent Bay Park.

⁶¹⁹ Jefferson, "African American Leisure Space in Santa Monica," 171.

⁶²⁰ Alison Rose Jefferson, "Remembering Santa Monica's Black Beach," *Argonaut Online*, May 27, 2015, <http://argonautnews.com/remembering%ADsanta%ADmonicas%ADblack%ADbeach/1/10> (accessed June 2016).

⁶²¹ Information about Nick Gabaldón largely adapted from "Gabaldon, Nick," *Encyclopedia of Surfing*, <http://encyclopediaofsurfing.com/entries/gabaldon-nick> (accessed July 2016); and Alison Rose Jefferson, "Nick Gabaldón (1927-1951): A Southern California Surfing Pioneer," *The Ultimate History Project*,

surfer, he felt the impacts of racial discrimination on land, experiencing hate from white beachgoers, and struggling with buying equipment and gaining access to good surf locations.⁶²² On June 5, 1951, at Malibu, during an eight-foot south swell, 24-year-old Gabaldón rode a wave long past the normal kick-out zone. He ran into the pier and was killed.⁶²³



“Prohibited” sign at the edge of Bay Street Beach, 1925. Source: Los Angeles Public Library.

During the 1920s, the city’s black commercial establishments were also the target of racial discrimination. In 1922, a group of black investors under the name the Ocean Frontage Syndicate arranged the purchase of beachfront property for the development of a first class beach resort.⁶²⁴ The organizers of the syndicate, Charles S. Darden and Norman O. Houston, petitioned the Santa Monica City Council to amend Zoning Ordinance 211, which allowed residential zoning only on the beachfront lot. A group of disgruntled white Santa Monica residents formed the Santa Monica Bay Protective League, which advocated for the “advancement and growth of the Bay Cities, and the elimination of all objectionable features or anything that...will prove a menace to the Bay District...”⁶²⁵ Due in large part to the League’s efforts, the City Council denied the Syndicate’s petition, and the resort never came to fruition.⁶²⁶

<http://www.ultimatehistoryproject.com/nick-gabaldoacuten-southern-california-surfing-pioneer.html> (accessed July 2016).

⁶²² Jefferson, “A Southern California Surfing Pioneer.”

⁶²³ Gabaldón's death is mentioned in the book *Gidget*, written in 1957 by Frederick Kohner and based on the diaries and interviews with his daughter Kathy. In 2008, Santa Monica dedicated a plaque honoring Gabaldón at the section of beach where he learned to surf. *12 Miles North: The Nick Gabaldon Story*, a documentary, was released in 2012. The following year, the city of Santa Monica celebrated “Nick Gabaldón Day” on June 1.

⁶²⁴ Jefferson, “African American Leisure Space in Santa Monica,” 176-177.

⁶²⁵ “Protective League Made Permanent Organization,” *Santa Monica Evening Outlook*, June 8, 1922, 1.

⁶²⁶ “Settlement of Negroes is Opposed,” *Los Angeles Times*, July 30, 1922, V7.

On June 8, 1922, the *Santa Monica Evening Outlook* announced that the League was to be made a “permanent organization.” The League clearly announced its intentions to target Africans Americans, and in particular stopping black organizations like the Syndicate, stating:

In as much as a certain negro syndicate has announced through the Los Angeles press their intention of making this Bay District their beach and bringing thousands of negroes to the beach cities, which we believe would be very detrimental to our property values and our Bay District as a whole, this organization will immediately take up this problem, which, in its opinion, is of vital interest to all bay citizens.⁶²⁷

The League also successfully silenced a popular black dance club owned by George Caldwell at 1816 3rd Street (demolished), which they deemed a nuisance.⁶²⁸ The League petitioned City Council to pass an ordinance prohibiting dancing on Sundays, which would effectively terminate Caldwell’s popular Sunday night dance party. When Caldwell moved his party to weeknights, the Council issued a blanket ban on dance halls in residential districts, and the dance club was forced to close.

African Americans, like other ethnic minorities in Santa Monica, experienced ongoing prejudice into the 1930s as segregation became implicit, and increased competition for jobs spurred by the Great Depression made white citizens even less hospitable to minorities.⁶²⁹ However, a critical need for labor during World War II, exacerbated by existing discriminatory hiring practices, prompted the issuance of President Franklin D. Roosevelt’s 1941 Executive Order 8802, which “forbade discrimination in wartime defense industries and created the Fair Employment Practice Committee (FEPC) to investigate charges of racial discrimination.”⁶³⁰ The removal of such practices allowed blacks to work in certain industries like aviation, from which they had previously been excluded. By 1942, the Douglas Aircraft plant in Santa Monica began hiring African American workers and by war’s end, over 2,000 worked at the plant.⁶³¹ This turn of events drew more blacks to Southern California, and Los Angeles gained an estimated 10,000 to 12,000 new arrivals each month by the summer of 1943; in Santa Monica, the black population rose from approximately 500 before the war to more than 4,000 by 1960.⁶³² Though African Americans were still

⁶²⁷ “Protective League Made Permanent Organization,” *Santa Monica Evening Outlook*.

⁶²⁸ “League Asks Council to Close Hall,” *Santa Monica Evening Outlook and Telegram*, July 14, 1922, 1.

⁶²⁹ Scott, *A History on the Edge*, 106.

⁶³⁰ This order was specifically issued as a response to a call for a 50,000-person march on Washington unless African Americans were granted wartime employment; Josh Sides, *L.A. City Limits: African American Los Angeles from the Great Depression to the Present* (Berkeley, California: University of California Press, 2003), 3.

⁶³¹ Scott, *A History on the Edge*, 120; Sides, *L.A. City Limits*, 146.

⁶³² Scott, *A History on the Edge*, 121.

discriminated against within the workforce, their contributions to war production facilitated better wages and a sense of liberation that lasted into the postwar period.

The achievement of African American civil rights became a priority for black Santa Monicans after World War II. The community established two local newspapers – *The Bay Cities Informer* (1940) and *The Plaindealer* (1945) – in order to publicize their concerns. In 1947, Rev. Welford P. Carter of the Calvary Baptist Church became the first African American candidate to run for Santa Monica City Council, “with support among all progressive groups.”⁶³³ In 1951, Alfred T. Quinn became the first African American teacher in Santa Monica, working at elementary and junior high schools within the city. Quinn went on to become a full-time professor at Santa Monica City College, continuing in several different roles within the college until his retirement in 1988.⁶³⁴ Marcus O. Tucker, Jr., son of the Santa Monica’s first black physician, served as the city’s first African American deputy attorney between 1963 and 1965.⁶³⁵

Though there were increased opportunities after the war, black Santa Monicans still struggled to obtain economic stability and equal rights. In 1947, George Whittaker, a black veteran, applied for a sales job at the Sears Roebuck department store, but was denied a position based on his race under a policy that prohibited African Americans in positions other than custodial.⁶³⁶ The Santa Monica chapter of the NAACP, under the leadership of postal carrier Frank Barnes, immediately organized protests outside of the store near 4th Street and Colorado Avenue. In 1948, the *Los Angeles Sentinel* reported an estimated 200 to 300 picketers per night and the loss of some Sears customers who refused to cross the picket line.⁶³⁷ After being accused of being affiliated with “subversive organizations,” which was illegal under Presidential Executive Order 9835, Barnes was suspended from his job at the post office.⁶³⁸ Loren Miller, a black lawyer and a legal staff member of the NAACP, took up Barnes’ case, arguing that the use of the loyalty order against Barnes was “an unwarranted intervention of the federal government in a community dispute revolving around the legitimate demand of Negroes for employment on the basis of merit and not of color.”⁶³⁹ Ultimately, Barnes was absolved of all charges against him and reinstated at his job at the

⁶³³ “Liberals Support Carter for Council in Santa Monica,” *Los Angeles Sentinel*, March 13, 1947, 9.

⁶³⁴ “Dr. Alfred T. Quinn; First Black to Teach in Santa Monica, Dies,” *Los Angeles Sentinel*, March 6, 2003, A8.

⁶³⁵ “The Honorable Marcus O. Tucker,” The Historymakers, <http://www.thehistorymakers.com/biography/honorable-marcus-o-tucker> (accessed September 2016).

⁶³⁶ “Sears Santa Monica Picketed, Boycotted In ‘Jobs’ Campaign,” *Los Angeles Sentinel*, November 20, 1947, 2.

⁶³⁷ “Santa Monica NAACP May Win Victory,” *Los Angeles Sentinel*, April 1, 1948, 4.

⁶³⁸ Amina Hassan, *Loren Miller: Civil Rights Attorney and Journalist* (Norman, Oklahoma: University of Oklahoma Press, 2015), 173-174.

⁶³⁹ Hassan, *Loren Miller*, 173-174.

post office; however, Sears did not voluntarily change its hiring policies until 1955, when the store hired a black stock clerk.⁶⁴⁰

Like much of Southern California, urban renewal efforts of the mid-20th century had a detrimental effect on the ethnically diverse and culturally rich neighborhoods of Santa Monica. In the 1950s, the City of Santa Monica declared Belmar Place a blighted neighborhood, and razed all black-owned businesses and homes located within its triangular boundaries. In its place rose Santa Monica's new Civic Auditorium. Then, in the late 1950s, the City began work on the western portion of the Santa Monica (Interstate 10) Freeway, which stretched 16.2 miles from the Santa Ana (Interstate 5) Freeway. Completed in January of 1966, the freeway bisected the city's ethnically-diverse Pico neighborhood.⁶⁴¹ The freeway decimated the neighborhood, displacing many African-American families and forcing them to seek housing elsewhere. Politically and economically disenfranchised, those living within the path of the freeway were forced to sell their homes, often for paltry sums.

Unable to afford other housing in Santa Monica, and facing continued discrimination from property owners, many African Americans moved outside the city to neighboring communities. In 1960, the *Los Angeles Sentinel* reported the displacement of more than 400 African American families, though the *Los Angeles Times* later reported the number was closer to 550. Santa Monica Mayor Ben Barnard promised to investigate the relocation of displaced families and help them find new places to live; however, his successor, Mayor Wellman B. Mills, ultimately abandoned the idea.⁶⁴² Racially restrictive covenants had been abolished in 1948, but African Americans still faced difficulty in finding new housing due to a lingering prejudice by white homeowners, as discovered by the Fair Housing Council of Santa Monica which reported that in a door-to-door survey, approximately 50% of those interviewed probably or definitely would not rent to African Americans.⁶⁴³ While the census reported that the African American population of Santa Monica totaled just over 4,000 in 1970, the black population of the Pico neighborhood, specifically, decreased by almost 30% between 1970 and 1980.⁶⁴⁴

⁶⁴⁰ Sides, *L.A. City Limits*, 147.

⁶⁴¹ Additional information about the Pico neighborhood is included in the Residential Development theme.

⁶⁴² "Santa Monica Ousts 400 Families," *Los Angeles Sentinel*, October 13, 1960, A1; "Negroes Getting Aid in Relocating in Santa Monica," *Los Angeles Times*, Dec. 22, 1966, WS1.

⁶⁴³ "Negroes Getting Aid in Relocating in Santa Monica," *Los Angeles Times*.

⁶⁴⁴ Seymour Beubis, "Santa Monica '71: Still Lots of Sand but Little Glamor," *Los Angeles Times*, June 27, 1971, WS1; Scott, *A History on the Edge*, 144; Deirdre Pfeiffer, "The Dynamics of Multiracial Integration: A Case Study of the Pico Neighborhood in Santa Monica, CA," (Master's thesis, University of California, Los Angeles, 2007), 42.

THEME: LATINO COMMUNITY (1900-1977)

OVERVIEW

This theme addresses residential, institutional, and commercial properties relating to the Latino community in Santa Monica between 1900 and 1977. These dates represent the earliest known resources associated with the Latino community to approximately forty years in the past. The Latino community in Santa Monica has a long history, with common threads shared with Latino communities throughout Southern California, beginning with the early establishment of permanent settlements in the area and the prosperity of the ranchos through the end of the 19th century. In the 20th century, the Latino population of Southern California struggled to establish a stable economic base and achieve equal rights. This trend is reflected in Santa Monica, where the city's Latino community largely lived in working class neighborhoods throughout much of the city's history. Due to the construction of the Santa Monica (Interstate 10) Freeway in the 1960s, which runs through the diverse Pico neighborhood, many resources relating to this theme are no longer extant. This theme is arranged chronologically in a narrative format that describes major patterns of development, events, and persons significant to the history of Latinos in Santa Monica.

Latinos in Santa Monica

Santa Monica's Latino history began as early as 1821, when Mexico, freed from Spanish rule, took control of the California region in a reign that lasted until the Mexican-American War in 1846. During its regime, Mexico issued a series of private land grants in the form of gifts to attract people to the area; those awarded the land were required to be Mexican citizens and Catholic.⁶⁴⁵ It was through these grants that land in Santa Monica became privately owned. Some of the first ranchos in the area included Rancho Boca de Santa Monica (present-day Santa Monica and Topanga Canyons and the adjacent ocean frontage) and Rancho La Ballona (which included present-day Ocean Park and Venice).⁶⁴⁶ In the decades following, a rise in the value of cattle – hides, tallow and meat – offered Mexican rancheros (Californios) unprecedented opportunities for wealth, and through this wealth, some of Santa Monica's earliest residences were developed.

In the 1848 Treaty of Guadalupe Hidalgo, several previously-owned Mexican territories, including California, came under the ownership of the United States. Mexican ranchos continued to operate in the same capacity for some time after, even as the character of the region experienced a considerable change due in large part to an influx of American, Mexican and Chinese arrivals. However, the Californios increasingly struggled to maintain their newfound affluence as they encountered various legal obstacles and a severe drought

⁶⁴⁵ Scott, *A History on the Edge*, 25.

⁶⁴⁶ Scott, *A History on the Edge*, 26-27.

that resulted in the death of millions of cattle. In the early 1870s, Colonel Robert S. Baker purchased the rancho lands that would one day make up Santa Monica from the Californios, effectively ending that period of Latino ownership of the area.⁶⁴⁷

Following this early period, Latino settlement in Santa Monica “was largely a remnant of a past time.”⁶⁴⁸ In rare instances, native Californios such as Arcadia Bandini de Baker (wife of Colonel Baker),⁶⁴⁹ and Juan Carrillo played important roles in the development of early Santa Monica. However, it was not until 1910 that the Latino community in the region began to grow, as the Mexican Revolution spurred a heavy migration to the United States from Mexico. Like other ethnic minorities within Santa Monica, Mexicans generally settled in a section of the Pico neighborhood bounded by Olympic Boulevard, 20th Street, Pico Boulevard, and 14th Street, which the community termed “*La Veinte*.”⁶⁵⁰ It was around this time that Moses H. Sherman and E.P. Clark established the Pacific Electric car service, which primarily ran along Santa Monica Boulevard but had local lines along Broadway in Santa Monica. A number of Latino migrants were employed in the construction of the line, and eventually settled on the inexpensive lots of the Pico neighborhood nearby.⁶⁵¹ From the 1920s through the 1940s, the area near Frank Street (demolished), High Place, and the 1600 and 1700 blocks of 20th, 21st, and 22nd Streets just outside *La Veinte* also housed a predominantly Latino population.

The ethnic enclaves of Santa Monica coexisted peacefully, particularly within the Pico neighborhood. In the 1910s, the Canyon School of Santa Monica Canyon welcomed students of all races, including black, white, Latino, Japanese, and Russian.⁶⁵² Later, Garfield Elementary served primarily black and Latino students. Latinos also established a commercial presence, interspersed with that of the African American community along Olympic Boulevard.⁶⁵³ Like their neighbors, cultural and religious institutions were established that became centers of the community. St. Anne’s Catholic Church and School, founded in 1908, served “indigenous Mexican migrants,”⁶⁵⁴ and the Mexican Methodist

⁶⁴⁷ According to the Jones Family Papers at UCLA, in 1874 Colonel Baker gave all of his Santa Monica property to his wife, Arcadia de Baker.

⁶⁴⁸ Scott, *A History on the Edge*, 54.

⁶⁴⁹ Arcadia de Baker is listed as such in the 1910 U.S. Census; she is listed as Arcadia Bandini de Baker in City Directories.

⁶⁵⁰ Scott, *A History on the Edge*, 55; Pfeiffer, “The Dynamics of Multiracial Integration,” 26.

⁶⁵¹ Pfeiffer, “The Dynamics of Multiracial Integration,” 26.

⁶⁵² Scott, *A History on the Edge*, 55.

⁶⁵³ Pfeiffer, “The Dynamics of Multiracial Integration,” 32.

⁶⁵⁴ Daniel Melero Malpica, “Indigenous Mexican Migrants in a Modern Metropolis: The Reconstruction of Zapotec Communities in Los Angeles,” in *Latino Los Angeles: Transformations, Communities, and Activism* ed. Enrique Ochoa and Gilda L. Ochoa (Tucson, Arizona: University of Arizona Press, 2005), 132.

Episcopal Church was located near the First African Methodist Episcopal Church on Michigan Avenue.

Outside of this enclave, however, local periodicals perpetuated the common perception that Latinos were of a substandard class. In a 1907 article reporting the death of a Mexican laborer as the result of a fight, the *Santa Monica Daily Outlook* declared that “[it] was impossible to learn what the cause of the fight was, but as a usual thing, a reason is an entirely unnecessary accompaniment for a Mexican scrap.”⁶⁵⁵ In response, *mutualistas* (mutual aid societies) formed during the late 19th and early 20th centuries to aid in community involvement, reinforce the community’s Mexican identity through social events, and provide legal protection for immigrants. In Santa Monica in particular, “*mutualistas* were often the only means Mexican migrant workers had to defend themselves.”⁶⁵⁶

The United States experienced another migration in the years leading up to World War II, when the country contracted Mexican *braceros* to work for minimum wage and housing in exchange for labor; by September 1942, an estimated 1,500 *braceros* had arrived in California, rising to 120,000 by 1945.⁶⁵⁷ Labor shortages during the war also facilitated an increase of undocumented migrants looking for work at local businesses within the region.⁶⁵⁸ By 1944, Douglas Aircraft employed about 12,000 Mexicans; prominent among the group were women who had come from other field or factory jobs.⁶⁵⁹

After the war, Santa Monica’s population boomed, including a 67% increase in the minority population. As a result, ethnic minorities in particular felt the strain of the severe postwar housing shortage.⁶⁶⁰ In the late 1950s, the Latino community was shattered when Los Angeles began construction on the western portion of the Santa Monica (Interstate 10) Freeway, which bisected the Pico neighborhood. Without the political or economic means to fight the construction, hundreds of residents living in the area were forced to relocate, often outside increasingly unaffordable Santa Monica. Many displaced Latino residents found new homes in the communities of West Los Angeles, Culver City, and San Fernando. Construction of the freeway displaced between 600 and 1,500 mostly black and Latino residents, many of whom had lived in their homes for nearly two decades.⁶⁶¹ Beyond the

⁶⁵⁵ “Death Brought by Cold Steel,” *Santa Monica Daily Outlook*, April 22, 1907.

⁶⁵⁶ Miguel Marcello Chavez, “Las Cuatro Esquinas: The Chicana Chicano Movement in the West Side of Los Angeles, 1963-1979” (PhD dissertation, University of California, Los Angeles, 2010), 14.

⁶⁵⁷ Martin Valadez Torres, “Indispensable Migrants: Mexican Workers and the Making of Twentieth-Century Los Angeles,” in *Latino Los Angeles: Transformations, Communities, and Activism* ed. Enrique Ochoa and Gilda L. Ochoa (Tucson, Arizona: University of Arizona Press, 2005), 30.

⁶⁵⁸ Valdez Torres, “Indispensable Migrants,” 30.

⁶⁵⁹ Valdez Torres, “Indispensable Migrants,” 30.

⁶⁶⁰ Pfeiffer, “A Case Study of the Pico Neighborhood,” 34.

⁶⁶¹ Pfeiffer, “The Dynamics of Multiracial Integration,” 39.

irreparable damage caused to the built environment and the sense of place developed within these communities over decades, the construction of the freeway instilled negative feelings between minorities, particularly the younger generation of African Americans and Latinos who became “unaware of past alliances.”⁶⁶²

Despite the effect of the freeway on the Pico neighborhood, Santa Monica’s Latino population grew from 5,145 to 10,668 between 1960 and 1970, due to another wave of immigration from Mexico.⁶⁶³ It was during this period that Latino Angelenos began to mobilize in support of their civil rights, due in large part to continued racism, the reclamation of jobs held by Mexicans during the War by white Americans, and the uprooting of communities like *La Veinte*. In Santa Monica, young Mexican and Mexican American students felt further disconnected from their white peers, and even from each other, because of the general attitude of “ignore or suppress the Latin heritage” employed in the hope of an “overnight assimilation of the Anglo culture.”⁶⁶⁴ On Los Angeles’ westside, these tensions culminated in the Venice High School boycotts of 1968, which resulted from the belief that the Los Angeles Unified School District had “systematically failed Chicana and Chicano students.”⁶⁶⁵ While Latino students from Santa Monica High School (of which there were several hundred by 1967) did not participate, the strike helped facilitate a new political awareness of the west side’s Latino community; in Santa Monica, an in-depth discussion of how to meet the needs of Mexican American students was undertaken in 1969.⁶⁶⁶

⁶⁶² Nancy Hill-Holtzman, “Neighbors United What Freeway Divided,” *Los Angeles Times*, April 10, 1994.

⁶⁶³ Scott, *A History on the Edge*, 135.

⁶⁶⁴ “Counselor Turns to Hispanic Culture to Halt Latin Friction,” *Los Angeles Times*, January 5, 1967, WS1.

⁶⁶⁵ Chavez, “Las Cuatro Esquinas,” 40.

⁶⁶⁶ Chavez, “Las Cuatro Esquinas,” 44; Ray Ripton, “S.M. Schools Helping Mexican-Americans,” *Los Angeles Times*, November 2, 1969, WS1.

THEME: LGBT COMMUNITY (1940-1977)

OVERVIEW

This theme addresses residential, institutional and commercial properties related to the history of the Lesbian, Gay, Bisexual, and Transgender (LGBT) community in Santa Monica between 1940 and 1977. This period opens with the earliest documented instance of a homosexual community in Santa Monica, although it is likely that members of the LGBT community have lived in the city since its founding. The LGBT community of the greater Los Angeles area lived largely in isolation and secrecy during the first half of the 20th century, though gay or bisexual people experienced less persecution in the areas outside the city. While the City of West Hollywood is predominantly associated with the advancement of LGBT civil rights and equality in the post-World War II era, Santa Monica also had a substantial gay community in the years prior to and during the war. That LGBT individuals were relatively able to express their sexual identity in Santa Monica during this hostile period is significant in the history of LGBT discrimination and the gay liberation movement. Resources related to this theme may be found scattered throughout the city, with concentrations in the northern part of the city or along the beachfront. This theme is arranged chronologically in a narrative format that describes major patterns of development, events, and persons significant to the history of the LGBT community in Santa Monica.

LGBT Community in Santa Monica

Los Angeles' LGBT community expressed their sexuality somewhat openly prior to the City's enactment of an anti-masquerading ordinance in 1898. The law discouraged "nonconforming" sexual behaviors and prompted the seclusion of the gay community in the decades following.⁶⁶⁷ In the early 20th century, the community largely existed under the radar in downtown Los Angeles, near Pershing Square or Main Street, though increased intolerance of the gay lifestyle resulted in the enactment of additional laws used to further persecute gay or bisexual men. In the 1920s, those working in the entertainment industry were relatively free to live an openly homosexual or bisexual lifestyle within the confines of Hollywood. Those excluded from this elite community found opportunities to express their lifestyle in the speakeasies of the underground nightlife culture that flourished during Prohibition.

After the repeal of Prohibition in 1933, and with the rise of a conservative movement in reaction to what was seen as the morally "loose" behavior of the 1920s and '30s, the LGBT community was again targeted for their perceived offensive lifestyles. This unjust prejudice coincided with the Great Depression and the onset of World War II, which spurred a heavy

⁶⁶⁷ City of Los Angeles, Department of City Planning, "LGBT Historic Context Statement," *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011, 5.

migration of German-Jewish exiles from Europe to the United States. A large number of these émigrés were intellectuals, artists, musicians and writers who had already found success in Europe and chose to settle in the wealthier areas of Los Angeles such as Brentwood, Pacific Palisades and Santa Monica Canyon. Members of this community often enjoyed exclusive dinner parties or social gatherings, afforded by the success they found in Hollywood and the nature of such a tight-knit community. As such, the gay émigré community likely enjoyed the same privacy regarding their sexual orientation and lifestyles as those within Hollywood.

During the 1940s and 1950s, homosexuality was further stigmatized, as the population of Los Angeles grew in tandem with an increasingly politically conservative climate. However, a small gay subculture began to develop in and around Santa Monica, where homosexual activity may not have been as aggressively targeted as it was by the LAPD. As early as 1940, young gay men were attracted to an unofficial “gay beach” just north of Santa Monica, formally known as Will Rogers Beach but known to the gay community as “Ginger Rogers Beach.” A strip of gay bars also developed along W. Channel Road, located near the border of Pacific Palisades and Santa Monica at the mouth of the Santa Monica Canyon; at one time four other bars (among them, The Friendship) occupied a block on W. Channel Road, while four more existed on Main Street.⁶⁶⁸

Other gay bars or bathhouses of this period included Tropical Village, or the T.V. Club, (“where even in the ‘40s, the crowd was as gay on the sidewalk as inside – something extremely rare in those closeted days”), Jack’s at the Beach, and the Crystal Baths, originally located just south of the former Marion Davies house and described as “three acres of gays and lesbians camping on the sand every weekend until 1957.”⁶⁶⁹ Late LGBT activist Jim Kepner also remembered a gay beach located at the original terminus of Olympic Boulevard, lightheartedly referred to as “Bitch Beach” and described as “a square mile of lesbians and gay men, being free like nowhere else I’d seen.”⁶⁷⁰ Though not considered a gay beach, Santa Monica’s original Muscle Beach also attracted members of the LGBT community; the *Santa Monica Evening Outlook* also reported that the beach had become “a favorite haven of sexual athletes and queers of Southern California.”⁶⁷¹

⁶⁶⁸ Alistair McCartney, “If These Beer Spattered Walls Could Talk,” *Los Angeles Magazine*, August 13, 2001. The Friendship was all but destroyed in the 1994 Northridge earthquake, and most of the building that exists today is new.

⁶⁶⁹ Jim Kepner, “Gay Los Angeles: The Early Days,” 1988, reprinted in *Online Tangent*, http://tangentgroup.org/mediawiki/index.php/Gay_LA_Early_Days (accessed April 2016.)

⁶⁷⁰ Lillian Faderman and Stuart Timmons, *Gay L.A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians* (New York: Basic Books, 2006), 74.

⁶⁷¹ Though Muscle Beach is most commonly associated with Venice, CA in the City of Los Angeles, it has its origins in the City of Santa Monica, where it was originally located just south of Santa Monica pier. Founded as a Works Project’s Administration (WPA) project in 1933, the original site included a small tumbling platform

Santa Monica's gay beaches also became the locations of early LGBT activism. In 1950, Mattachine Society founder Harry Hay traversed the city's gay beaches, handing out leaflets and garnering interest in the gay civil rights movement. In a 1996 interview, Hay described visiting the gay beaches to gather signatures for the Stockholm Peace Petition, with the ulterior motive of discussing gay disenfranchisement:

From August through October 1950, "X" [pseudonym for clothes designer Rudi Gernreich] and I undertook to get five hundred of these petitions signed on the gay beach in Santa Monica. And we got them too, by God!...Then we'd get into the gay purges in U.S. government agencies...but nobody could think of anything to do without committing themselves. But at least they signed the petition...⁶⁷²

Though more tolerant, Santa Monica was not entirely free from discriminatory practices against the gay community. A vice squad raided a gay beach in 1952, while local columnist Gordon Macker embarked on a quest to "Close Queer Alley" (a beachfront block occupied by a bathhouse and two gay bars) in 1955; Santa Monica police disclosed that they couldn't shut down the block simply because it was frequented by homosexuals, though there were reports of approximately 200 arrests of gay people in ten months.⁶⁷³ By the mid-1960s, Santa Monica's vibrant, beachside gay scene had slightly diminished, substantiated by the fact that Damron, a popular LGBT travel guide, listed only two LGBT establishments in Santa Monica located on Channel Road at the fringe of the city.⁶⁷⁴

The City of West Hollywood eventually earned a reputation as Los Angeles County's gay mecca, as a number of LGBT bars moved to the Sunset Strip in the late 1960s and 1970s. Santa Monica saw a brief increase in LGBT services in the early 1970s, when the Westside Women's Center established offices at the corner of 2nd and Hill Streets in Santa Monica with the goal of facilitating "the growth of the lesbian feminist movement in Los Angeles." In a period of five years, almost half-a dozen lesbian or feminist organizations were located

before high rings and parallel bars were added in 1936. The site earned the name "Muscle Beach" when, by the late 1930s, large congregations of "beautifully honed bodies" could be found performing fantastic and complex stunts on the gym equipment. The original Muscle Beach in Santa Monica experienced a demise in 1958 and eventually relocated to Venice, CA, where it continues to be a popular locale. Scott, *A History on the Edge*, 110.

⁶⁷² Harry Hay interview with Jonathan Ned Katz, March 31, 1974, originally quoted in Jonathan Ned Katz, *Gay American History: Lesbians and Gay Men in the U.S.A.* (New York: Thomas Y. Crowell, 1976), <https://vimeo.com/48404702> (accessed April 2016).

⁶⁷³ Faderman and Timmons, *Gay L.A.*, 90; Dave in Northridge, "The Los Angeles Context for Harry Hay and the Mattachine Society," *Daily Kos*, October 6, 2012, <http://www.dailykos.com/story/2012/10/6/1140223/-The-Los-Angeles-context-for-Harry-Hay-and-the-Mattachine-Society> (accessed July 2016).

⁶⁷⁴ Dave in Northridge, "The Los Angeles Context for Harry Hay."

on or near the corner.⁶⁷⁵ This momentum dwindled in the 1980s, but by the 1990s, out lesbian Judy Abdo had been elected to Santa Monica City Council and served for two terms as Mayor. Abdo has described the city as open to gay people, based on the theory that “people who live life on the edge go for the edges of places. Santa Monica is the edge of the city, county, country. You go west and there’s no place else to go.”⁶⁷⁶

⁶⁷⁵ Moira Kenney, *Mapping Gay L.A.: The Intersection of Place and Politics* (Philadelphia: Temple University Press, 2001), 125-126.

⁶⁷⁶ Judy Abdo as quoted in Faderman and Timmons, *Gay L.A.*, 332.

THEME: ARTIST COMMUNITIES (c. 1900 – 1977)

OVERVIEW

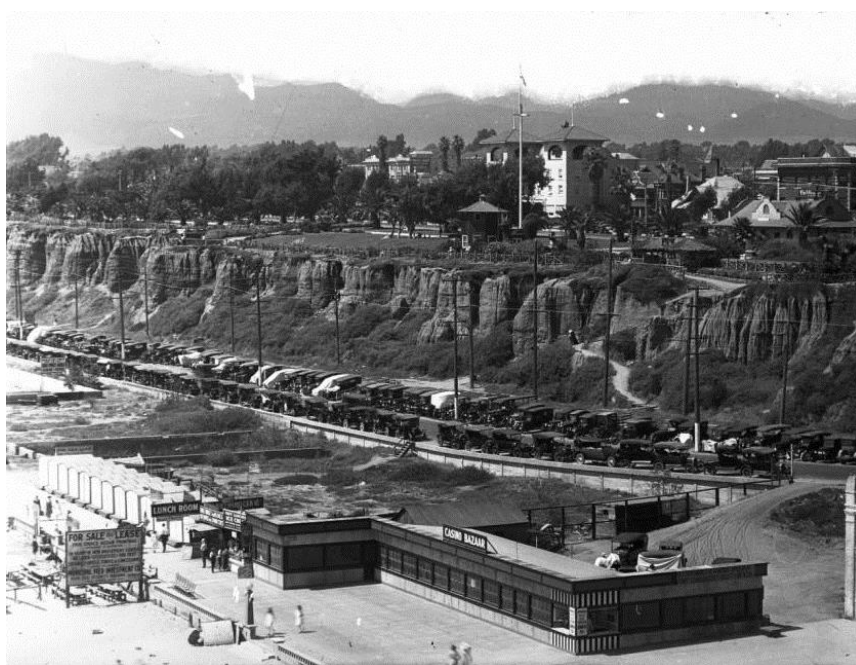
This theme addresses properties associated with the history of art and culture in Santa Monica between approximately 1900 and 1977, which represents the early development of Santa Monica as an artistic enclave, through approximately 40 years in the past. A small but prominent art scene was established in Santa Monica during the first decades of the 20th century, from which several noted artists emerged. However, it was the arrival of the German-Jewish émigré community during the interwar years that placed Santa Monica on the global stage of art and culture. Attracted to Santa Monica's picturesque location on the coast and its proximity to Hollywood, the employment center of the entertainment industry, the Jewish community found both comfort in the shared experiences of their fellow émigrés and a place to create their work. The legacy left by these émigrés, which comprised a group of eclectic artists, architects, writers, and poets, undoubtedly served as the artistic and cultural foundation from which Santa Monica grew in the postwar years. The rise of bohemian culture in Venice and South Santa Monica fostered a notable artist community in the 1960s and '70s, which included internationally acclaimed artists and architects. Resources relating to this theme are located throughout the city, with concentrations in the affluent North of Montana neighborhood; along with the Pico, Mid-City, and Ocean Park. This theme is arranged chronologically in a narrative format that describes major patterns of development, events, and persons significant to the history of artists' communities in Santa Monica.

Early Development of Art and Culture

Santa Monica's identity as a center for art and culture began as early as 1913, when the city announced the establishment of its first permanent public art gallery at the Hotel Windermere by the Sea (1431 Ocean Avenue, demolished).⁶⁷⁷ Inspired by the prestige of such rich cultural centers as Paris, London, Berlin, and Vienna, the city hoped that an art gallery would attract an artistically-minded populace to the burgeoning resort town. In announcing the endeavor, the *Los Angeles Times* described Santa Monica as the perfect setting in which to establish an art subculture and questioned its readers: "What could be more fitting for a city of Santa Monica's notable picturesque charm, its culture and refinement and its almost unexcelled educational advantages than the establishment of art galleries?"⁶⁷⁸

⁶⁷⁷ "Santa Monica Now Laying Plans to Become an Art Center of Note," *Los Angeles Times*, September 14, 1913, V13.

⁶⁷⁸ "Santa Monica Now Laying Plans," *Los Angeles Times*.



Hotel Windermere, n.d. Source: California Historical Society Photo Collection at the University of Southern California.

In 1928, the Santa Monica Art Association organized for the purpose of “creating or furthering the interests of art in any way.”⁶⁷⁹ The organization, spearheaded by noted sculptor Merrell Gage, was open to artists and laymen alike, and held its first gallery showing in July of that year. Throughout the following decades, a slew of local organizations aided in the growth of Santa Monica as a creative enclave, including the Santa Monica Writers’ Club, the Santa Monica Philharmonic-Artists Association and the Music Arts Society of Santa Monica. In the late 1930s, the Santa Monica Salon Series, a program unassociated with, but no doubt reflective of, the German émigré salons also occurring in the area at the time, offered lectures and concerts.⁶⁸⁰

Santa Monica artists that emerged during this period contributed greatly to the city’s cultural scene. Raised in Santa Monica, muralist Stanton Macdonald-Wright became “California’s first internationally acclaimed modern artist,” and cofounded the Synchronism movement (1912) with American painter Morgan Russell.⁶⁸¹ After spending time abroad during his formative years as an artist, Macdonald-Wright returned to Los Angeles and lived in Santa Monica, Westwood, and Pacific Palisades. During the Great Depression, he completed several largescale works for the New Deal’s Public Works of Art Project, including the

⁶⁷⁹ “Art Club is Organized at Public Library,” *Santa Monica Evening Outlook*, April 19, 1928, 5.

⁶⁸⁰ “Santa Monica Salon Series to Open Soon,” *Los Angeles Times*, October 24, 1937, D3.

⁶⁸¹ “The Mural’s History,” Santa Monica Public Library, <http://smpl.org/mural/history.htm> (accessed April 2016); “Santa Monica Master: Stanton Macdonald-Wright,” *Santa Monica Mirror*, January 4, 2006.

murals at Santa Monica City Hall, and the Santa Monica Public Library, regarded as some of the most extensive mural cycles in Southern California.⁶⁸² He also mentored other notable artists of the period, including sculptor and muralist Albert Henry King. King served as an assistant to Macdonald-Wright when the latter taught for the Art Students League of Los Angeles (founded in 1913). Though King's work spanned the region, he at one time worked out of a Santa Monica studio next door to Macdonald-Wright's and assisted in the design of his sets for the Santa Monica Playhouse.⁶⁸³ In the 1920s, King worked with artist James Redmond (who also worked on the Santa Monica Library murals) to establish a chapter of the Art Students League called the Younger Painters.⁶⁸⁴



Stanton Macdonald-Wright at the unveiling of the murals at the Santa Monica Public Library, 1935 Source: Santa Monica Public Library.

The Jewish Émigré Community

Some of the most important contributions to Santa Monica's cultural identity came from the Jewish émigré community that was prominent in the city from the 1920s through the 1940s. Santa Monica had long been a popular locale for Jewish tourists and residents; as early as 1867, Santa Monica Canyon was a common recreation destination for Jewish families who would camp on the beach during the summer. Upon Santa Monica's platting in 1875, five Jewish pioneers purchased lots within the city: Harris Newmark, Wolf Kalisher, Elias

⁶⁸² "Santa Monica Master," *Santa Monica Mirror*; "The Mural's History," Santa Monica Public Library.

⁶⁸³ Julia Armstrong-Totten, "A Seed of Modernism: The Art Students League of Los Angeles, 1906-1953" (Pasadena, CA: Pasadena Museum of California Art, 2008) <http://www.tfaoi.com/aa/8aa/8aa14c.htm> (accessed April 2016).

⁶⁸⁴ Armstrong-Totten, "A Seed of Modernism."

Laventhal, Charles Prager, and Ephraim Greenbaum; prominent Los Angeles banker Isaias W. Hellman later purchased lots as well.⁶⁸⁵ Jewish vacationers were attracted to Santa Monica as it developed into a popular resort community, and many would rent cottages or stay at the Arcadia Hotel, owned in part by Jewish attorney Henry Isaac Kowalsky, during the summer months.⁶⁸⁶ Prior to World War I, a number of wealthy Jewish families built homes within the city, while working class families settled in the neighborhoods south of Santa Monica; by the 1920s, those residing in Ocean Park and Venice were all located within three-quarters of a mile from the beach.⁶⁸⁷ By 1912, the Jewish population of Santa Monica was large enough to support religious services, held at a Masonic Hall on Marine Street.

Los Angeles experienced a great wave of German émigrés during the prewar years, many of whom were successful writers, musicians, artists, or intellectuals escaping the rise of Hitler in Europe. The dramatic emigration of such a culturally adept group earned Los Angeles the moniker “Weimar on the Pacific,” in reference to the town of Weimar in Thuringian, Germany, which is known as “the birthplace of German democracy” and serves as a center of classical culture.⁶⁸⁸ During this time, German exiles worked regularly in Hollywood, writing screenplays, composing scores, or acting in films. While it was not uncommon for the exiles to feel traumatized, depressed, or disoriented upon moving to Southern California, the group was able to retain a cultural identity through social gatherings, private parties, or clubs that aided the transition of other émigrés and offered opportunities to be continuously stimulated: “[The émigrés] were happy to have one another for company. There were parties at which they talked about the war, their jobs in the studios, or the latest novel or piece of music they were working on.”⁶⁸⁹ Santa Monica was perceived as a “suburb of Hollywood,” and many exiles ultimately settled within the city.⁶⁹⁰

While some émigrés felt creatively-stifled by sunny Santa Monica, others were inspired. Poet Bertolt Brecht wrote about his garden or other daily occurrences within his home at 1063 26th Street (City of Santa Monica Landmark #95) in “Of Sprinkling the Garden” (*Poems* 382; GBA 15:89), “Reading the Paper While Brewing the Tea,” (*Poems* 382; GBA 12:123); and

⁶⁸⁵ Norton B. Stern, “Jews in Early Santa Monica: A Centennial Review,” *Western States Jewish Historical Quarterly* (July 1975): 1-2, 7.

⁶⁸⁶ Stern, “Jews in Early Santa Monica,” 8-10, 12.

⁶⁸⁷ Shevitz, “Israel at the Shore of the Sea,” 129.

⁶⁸⁸ Ehrhard Bahr, *Weimar on the Pacific: German Exile Culture in Los Angeles and the Crisis of Modernism* (Berkeley, California: University of California Press, 2007), 1.

⁶⁸⁹ Jarrell C. Jackman, “German Émigrés in Southern California, 1933-1950,” *Southern California Quarterly* 61.2 (1979): 184-186, 198.

⁶⁹⁰ Bahr, *Weimar on the Pacific*, 3.

“The Lovely Fork” (*Poems* 404; GBA 15:161).⁶⁹¹ Another German emigrant perhaps inspired by his new surroundings was author Heinrich Mann, who lived at 2145 Montana Avenue.⁶⁹²

Salka Viertel, a German actress and Hollywood screenwriter for Greta Garbo, hosted perhaps the most well-known of the émigré social gatherings at her house at 165 Mabery Road, just over the border in Santa Monica Canyon (City of Los Angeles). Viertel’s salon attracted exiles and Hollywood celebrities alike, united by a shared sense of creativity and intellect; running from the late 1920s through the 1940s, it became the longest-lasting and most popular of the Weimar salons.⁶⁹³ Lesser-known salons by “nameless emigrants” such as Reinhardt A. Braun, a novelist and journalist who moved to Santa Monica in 1936, also welcomed artists, psychiatrists, journalists, painters, and sculptors.⁶⁹⁴ Despite the popularity of the salons amongst the exiles, many never fully acclimated to the region and opted to leave Southern California after the war, leaving behind a culturally rich landscape along the Pacific Coast.

Post-World War II Development of Art and Culture

The Jewish émigré community played a vital role in the development of Santa Monica’s artistic and cultural identity – never before had such a well-educated group of creative minds flocked to the United States, en masse. However, the city experienced a second wave of cultural enlightenment in the years post-World War II. The adjacent neighborhood of Venice, which had experienced a demise since its heyday as a local attraction, became especially popular with local and international artists alike during the 1950s and ‘60s. An eclectic group of artists, beatniks and hippies, attracted to the unassuming nature of the community and its cheap rents, made Venice their home, much to the chagrin of local business and property owners.⁶⁹⁵ Many also settled in nearby Santa Monica, including abstract expressionists Sam Francis, John Altoon, and Richard Diebenkorn; sculptor Kenneth Price; and visual artists James Turrell and John Baldessari. Main Street in Santa

⁶⁹¹ Bahr, *Weimar on the Pacific*, 3.

⁶⁹² Heinrich’s brother, Thomas Mann, lived in nearby Santa Monica Canyon.

⁶⁹³ The “cultural salon” formed as an “open-house” type meeting primarily attended by women in Europe in the early 17th century. German-Jewish salons “promoted cultural and political advancement and grew to become...an integral part of the German modernist enterprise.” Salons disappear from Germany after 1915, due in large part to the war, but reappeared in abundance as German-Jewish exiles moved to the United States during World War II. Vincent Brook, *Driven to Darkness: Jewish Émigré Directors and the Rise of Film Noir* (New Brunswick, New Jersey: Rutgers University Press, 2009), 79-81.

⁶⁹⁴ Jackman, “German Émigrés in Southern California,” 199.

⁶⁹⁵ *Venice Eclectic: Modern Architecture from the ‘70s and ‘80s*. Los Angeles Conservancy, 2013. Published in conjunction with a tour of the same name in Venice, CA, https://www.laconservancy.org/sites/default/files/files/documents/VeniceEclecticBook_Final4Web_LR.pdf (accessed June 2016).

Monica's Ocean Park became a particularly rich hub for artistic expression, and several artists who established studios there used the neighborhood as inspiration for their work.

In the early 1960s, Sam Francis and Richard Diebenkorn shared a studio in a two-story commercial brick building at 2821 Main Street in Ocean Park.⁶⁹⁶ During this period, Francis worked out of Santa Monica, New York, and Tokyo, producing his "Blue Forms," "Blue Balls," "Bright Rings," and "Floating Masses" series.⁶⁹⁷ In the 1960s, Francis moved his studio to a permanent residence at 345 W. Channel Road in Santa Monica Canyon (City of Los Angeles), where he remained until his death in 1994. Even after this move, Francis retained a relationship with Santa Monica, establishing a print shop called The Litho Shop in 1974. During his career, Francis became internationally renowned for his abstract expressionist paintings, and was a founding artist of Los Angeles' Museum of Contemporary Art (MOCA) in 1979.

In 1967, Diebenkorn took over the larger studio space originally used by Francis at 2821 Main Street, and it was during this time that his aesthetic transitioned from figurative works to abstract compositions.⁶⁹⁸ While working in the studio, Diebenkorn began his celebrated *Ocean Park* series, a collection of paintings inspired by his neighborhood and which spanned nearly two decades of his career. In 1974, Diebenkorn purchased two lots at 2444-2448 Main Street in Ocean Park for a new studio; designed by architect Carl Day, the building featured cinder block construction and clerestory windows.⁶⁹⁹ After moving into the studio in 1976, he produced his "cigar box paintings," which were "Ocean Park-like compositions on the lids of vintage cigar boxes."⁷⁰⁰ Diebenkorn completed his final *Ocean Park* painting in 1985 and left Santa Monica for northern California shortly after.

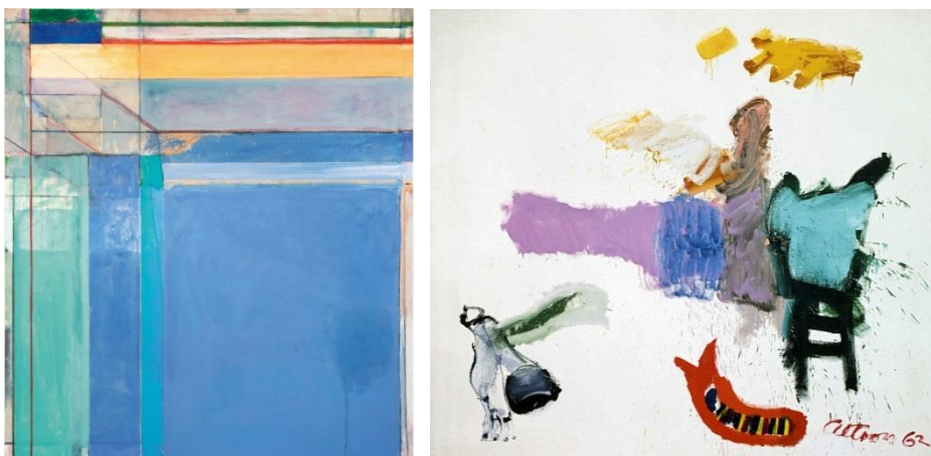
⁶⁹⁶ "Timeline," Richard Diebenkorn Foundation, <http://diebenkorn.org/timeline/santa-monica-and-ocean-park-2/> (accessed May 2017).

⁶⁹⁷ Debra Burchett-Lere, "Sam Francis: Abridged Chronology with Selected Exhibitions," Sam Francis Foundation, <http://samfrancisfoundation.org/about-sam/biography/> (accessed May 2017).

⁶⁹⁸ "Richard Diebenkorn Studio," Pacific Standard Time at the Getty, <http://blogs.getty.edu/pacificstandardtime/explore-the-era/locations/richard-diebenkorn-studio/> (accessed May 2017); "Timeline," Richard Diebenkorn Foundation.

⁶⁹⁹ "Timeline," Richard Diebenkorn Foundation.

⁷⁰⁰ "Timeline," Richard Diebenkorn Foundation.



L: Diebenkorn's *Ocean Park* #79, 1975. Source: Orange County Museum of Art. R: *Untitled* from John Altoon's *Ocean Park* series, 1962. Source: Estate of John Altoon and Baunstein/Quay Gallery via blogs.getty.edu.

The Mendota Block (City of Santa Monica Landmark #114) at 2663-2671 Main Street was the home and studio of celebrated visual artist James Turrell. Turrell lived on the building's second floor and utilized the remaining rooms as his studio and exhibition space between 1966 and 1974.⁷⁰¹ During his occupancy, Turrell created a groundbreaking series of visual works known as his "Projection" series, in which he used projectors "to cast precisely shaped fields of light into corners or recesses within a room"; to enhance the effect, Turrell painted the building's windows and closed all of its doors.⁷⁰² Other artists that worked in Ocean Park during this period included Ken Price, who shared a studio space with artist and sculptor Billy Al Bengston at the corner of Pier Avenue and Main Street in the late 1950s and early 1960s; John Baldessari, who worked out of 2001 Main Street; and John Altoon, who occupied a studio at 127 Marine Street. Like Diebenkorn, Altoon also produced an *Ocean Park* series, comprising eighteen works in various media and inspired by his colorful surroundings.⁷⁰³

⁷⁰¹ Ostashay & Associates Consulting, "Mendota Block, 2663-2671 Main Street, Santa Monica, California City Landmark Assessment and Evaluation Report," 2014, 9.

⁷⁰² Donna Conwell and Glenn Phillips, "Duration Piece: Rethinking Sculpture in Los Angeles," in *Pacific Standard Time, Los Angeles Art 1945-1980*, ed. Rebeca Peabody, et al. (Los Angeles: Getty Research Institute and the J. Paul Getty Museum, Los Angeles, 2011), 200; Elaine King, "Into the Light: A Conversation with James Turrell," *Sculpture* 21.9 (2002).

⁷⁰³ Lucy Bradnock and Rani Singh, "Papa's Got a Brand New Bag: Crafting an Art Scene," in *Pacific Standard Time, Los Angeles Art 1945-1980*, ed. Rebeca Peabody, et al. (Los Angeles: Getty Research Institute and the J. Paul Getty Museum, Los Angeles, 2011), 98.



The Mendota Block.
Source: Santa Monica
Public Library.

Both Venice and Santa Monica underwent aggressive urban renewal efforts during the mid-1960s, which temporarily halted the arrival of additional members of the creative community to the area. However, in 1972, architect Ray Kappe founded the Southern California Institute of Architecture (SCI-Arc) in a 1950's industrial building at 3030-3060 Nebraska Avenue (1800 Berkeley Street) in Santa Monica. SCI-Arc offered an experimental approach to architecture, and the avant garde teachings of Kappe's faculty earned the young college such names as the "New School," the "Santa Monica School," and the "L.A. School."⁷⁰⁴ SCI-Arc operated out of the property until the 1990s and is largely responsible for attracting young artists and architects back to the Venice and Santa Monica communities.

Santa Monica also became associated with Los Angeles' "poetry renaissance," an offset of Venice's Beat generation. The renaissance thrived between the late 1940s and early 1990s and represents the evolution of local, informal poetry.⁷⁰⁵ A host of independent bookstores, the Guitar Shop, and The Church in Ocean Park were among the venues in Santa Monica that hosted poetry readings during the movement and facilitated its growth. One contributor to the renaissance was prolific poet Frances Dean Smith (also known as FrancEye or the "Bearded Witch of Ocean Park") who moved to Santa Monica in 1970 and became part of

⁷⁰⁴ *Venice Eclectic*; Maura Lucking, "SCI-Arc at Forty: The Original 'Alternative' Architecture School," *KCRW Design & Architecture*, August 17, 2012, <http://blogs.kcrw.com/dna/sci-arc-at-forty-the-original-alternative-architecture-school#.VwwsxPkrLOM> (accessed June 2016).

⁷⁰⁵ This poetry renaissance was coined in Bill Mohr, *Hold-Outs: The Los Angeles Poetry Renaissance, 1948-1992* (Iowa City, Iowa, University of Iowa Press, 2011).

the “Venice Poetry Workshop.”⁷⁰⁶ The “Zen poet of Venice West,” Bruce Boyd also resided in Santa Monica during the 1960s, before vanishing “completely without a trace.”⁷⁰⁷

Following the success of SCI-Arc, groups of artists established their own creative colonies in old warehouses within the city’s industrial corridor. Colonies such as the Drawing Room, Drescherville, and the Santa Monica Fine Arts Studios served hundreds of artists during the 1980s and ‘90s, before rising rents and redevelopment efforts forced an “exodus of artists” from the area.⁷⁰⁸ Bergamot Station, which served as a railroad station for the Los Angeles and Independence Railroad from 1875 to 1953, opened as an artistic center in 1994 and housed the Santa Monica Museum of Art (opened in 1988) from 1998 to 2015.

⁷⁰⁶ Mohr, *Hold-Outs*, 118.

⁷⁰⁷ “Becoming Beat and Post-Beat in L.A.: Strange Facts and Fictions About the Los Angeles Poetry Renaissance,” *5_Trope*, <http://5trope.com/newissue/bill-mohr-becoming-beat-and-post-beat-in-l-a/> (accessed April 2016).

⁷⁰⁸ Jorge Casuso, “An Exodus of Artists,” *LA Weekly*, July 26, 2000.

THEME: BEACH CULTURE (c. 1900 – 1977)

OVERVIEW

This theme addresses properties associated with the beach culture in Santa Monica between approximately 1900 and 1977. Santa Monica's location along the coast allowed for the development of a unique beach culture, which in turn influenced Santa Monica's development. Surfing, beach volleyball, paddleboarding, Muscle Beach, and skateboarding each played a role in the development and proliferation of Santa Monica's beach character. Resources relating to this theme are located along Santa Monica's coastline. This theme is related to the development of tourism and recreation in Santa Monica, which is discussed in the Commercial Development context.

Surfing

Although three Hawaiian princes were seen surfing in the area in 1885, George Freeth is generally credited with introducing Santa Monica to surfing. In 1907, Jack London wrote an article praising Freeth's skill riding a surfboard. Henry E. Huntington read the article, and invited Freeth to demonstrate surfing as a promotion for Huntington's railroad. Duke Kahanamoku made a stop in Southern California on his way to the 1912 Olympics, and demonstrated his surfing skills for beachgoers, further promoting the sport. He was later hired as the athletic director and lifeguard at The Beach Club, where he taught members how to surf.

Local surfer Tom Blake "almost single-handedly transformed surfing from a primitive Polynesian curiosity into a 20th century lifestyle."⁷⁰⁹ Blake, using traditional Hawaiian *koa* surfboards as a model, patented a lighter, hollow board, which became the first production surfboard in the world.⁷¹⁰ Paddleboard racing soon became as much a passion for Blake as surfing, and his primary design concern was to create lighter paddleboards and surfboards. In 1929, he made a 16-foot, chambered-hull paddleboard, then developed a hollow surfboard far lighter than the average 55-pound plank board popular at the time. The Blake hollow surfboard, used for decades internationally as a lifeguard rescue device, was patented in 1931. It weighed as little as 40 pounds, and opened surfing to hundreds of people who weren't able to carry the heavy plank boards into the water.⁷¹¹

⁷⁰⁹ "Blake, Tom," Encyclopedia of Surfing, <http://encyclopediaofsurfing.com/entries/blake-tom> (accessed July 2016).

⁷¹⁰ Lifeguards have used the Blake board as a primary rescue tool since "The Duke" used his surfboard to rescue a number of men from a sinking fishing boat off Newport Beach.

⁷¹¹ "Blake, Tom," Encyclopedia of Surfing, <http://encyclopediaofsurfing.com/entries/blake-tom> (accessed July 2016).

The New
**TOM BLAKE • STREAMLINED
AIR CHAMBER**

**HAWAIIAN
Hollow
SURFBOARD**

*New water sports
from*
**WAIKIKI BEACH
HAWAIIAN ISLANDS**

Easily Carried

The Tom Blake Hollow Surfboard is made in just one model, which is standard size for all, from a child to a 200-lb. man.

Specifications

Length, 12 feet, 10 inches. Maximum breadth, 21½ inches. Maximum depth, 5½ inches. Weight, 44 lbs.

Delivered ready for the water. Made of genuine African Mahogany, finest materials, finest workmanship, by the oldest woodworking manufacturer in the United States. Only brass screws and waterproof marine glue used throughout. Three coats spar varnish; beautiful two-tone finish.

THE ROBERT MITCHELL MFG. CO.
SECOND AND JOHN STS., CINCINNATI, O.

View with deck removed, showing supporting structure of longitudinal and transverse ribs, in the center of the board, which gives it the "air chamber" feature. The ribs are made of a special type of wood, which is waterproof and resistant to rot.

• THE TOM BLAKE HOLLOW SURFBOARD. Ready for the water. Graceful, firm lines; beautiful two-tone, high-grade spar varnish finish.

Undated advertisement describes Tom Blake's Hawaiian Hollow Surfboard as "easily carried" and made of "genuine African Mahogany." Source: Surfing Heritage Foundation.

Blake became one of the first commercial board builders in 1932, when the Venice, California-based Thomas Rogers Company introduced Tom Blake Hawaiian Paddleboards. Other manufacturers, such as the Los Angeles Ladder Company and the Catalina Equipment Company, later produced Blake boards. In 1935, Blake attached a four-inch by one-foot keel scavenged from an old speedboat to the tail of his surfboard to act as a stabilizing fin. The fin allowed him to ride on a tighter angle across the wave, and quickly became a standard surfboard feature.⁷¹²

In 1972, Jeff Ho, Skip Engblom, and Craig Stecyk opened a surf shop called Jeff Ho Surfboards and Zephyr Productions at 2001-2011 Main Street (1922, J.L. Schrurs; City of Santa Monica Landmark #77) in the middle of the "Dogtown" area of Ocean Park, near POP.⁷¹³ Jeff Ho shaped surfboards and experimented with surfboard design while artist Craig Stecyk designed the surfboard graphics. At the time, most surfboards were adorned with rainbows or island scenes. Stecyk, however, drew inspiration for his graphics from local graffiti and car models of the period.

In the 1970s, Dogtown was full of young surfers hungry to prove themselves. Responding to their needs and talent, Jeff Ho Surfboards and Zephyr Productions shop established the Zephyr Surf Team (the "Z-Boys"). The team surfed the area near the abandoned Pacific

⁷¹² Surfing and paddleboarding continued to gain popularity in the period after World War II. A discussion of famed local surfer, Nick Gabaldon is contained in the African American Community theme of this context.

⁷¹³ Information about Zephyr Surfboard Productions and skateboarding in Santa Monica adapted from PCR Services Corporation, "Supplemental Information to the Preliminary Historic Assessment: 2001-2003 Main Street," April 2007, and Stacy Peralta and Craig Stecyk, *Dogtown and Z-Boys*, directed by Stacy Peralta (May 10, 2002; Sony Pictures Home Entertainment, 2002).

Ocean Park Pier, guarding it against visiting surfers unfamiliar with the treacherous waters. The team also took up skateboarding as a pastime when the waves were too calm to surf.

Beach Volleyball

Beach volleyball started as an alternative training for indoor volleyball. It was invented by the Outrigger Canoe Club in Oahu, Hawaii. Duke Kahanamoku, athletic director and lifeguard at The Beach Club in the mid-1920s, introduced members to surfing and beach volleyball. He is credited with evolving the sport from a leisure activity to an athletic endeavor, and became famous for his jumps and spikes.⁷¹⁴

The concept of a two-person beach volleyball team was developed at Santa Monica's Sand and Sea Club in the late 1920s, when only four people showed up at the beach to play beach volleyball, until then a four-person team sport.⁷¹⁵ The first doubles tournament took place in 1930 at the beach volleyball courts immediately to the south of the Santa Monica Pier.⁷¹⁶ One mile south of Muscle Beach was Montana Jetty, called Volleyball Beach by locals.⁷¹⁷



Beach volleyball team at Outrigger Canoe Club, Oahu, c. 1920. Duke Kahanamoku is at the far right. Source: Beach Volleyball Database.

Paddleboarding

Paddleboarding also gained popularity in Santa Monica.⁷¹⁸ In the 1940s, the Santa Monica Athletic club created the first private paddleboard club in the area, and challenged other beach clubs to do the same. Soon, the clubs began conducting paddleboard races. Dotty Hawkins, a local paddleboarding legend, could not afford to join a beach club, but instead rented a paddleboard from a shop under the Santa Monica pier. Together with local lifeguard Cap Watkins, Hawkins established the Manoa Paddleboard Club (originally the Hui Maiokioki Paddleboard Club) to cater to paddleboarders who could not afford beach club

⁷¹⁴ Loomis, *Westside Chronicles*, 124.

⁷¹⁵ Michael O'Hara, interview by Christine Lazzaretto, June 24, 2009.

⁷¹⁶ Harris, *Santa Monica Pier*, 58.

⁷¹⁷ Though there are few extant resources associated with beach volleyball in Santa Monica, it became a mainstay in local recreation, as it became a popular weekend sport among Santa Monica residents.

⁷¹⁸ Paddleboarding history adapted from James Harris, interview by Molly Iker, May 25, 2016.

dues. After the club disbanded in 1950, paddleboarding quickly died out, though lifeguards conducted paddleboard races from Catalina Island to the mainland annually.

Muscle Beach

From 1934 to 1958, Muscle Beach was the internationally-known birthplace of the physical fitness boom of the 20th century.⁷¹⁹ In 1934, young athletes, looking for a soft landing while working out, visited the Santa Monica Beach Playground. At the same time, circus and vaudeville performers visited the same place for the same reason. Tricks were shared, routines created, and equipment acquired or constructed. Within a few years, athletes, gymnasts, acrobats, stunt people, circus performers, and people from all over the world flocked to the Beach.

Before becoming Muscle Beach, the Santa Monica Beach Playground was a children's playground. Physical education instructor Kate Giroux is credited with persuading the City of Santa Monica and the Works Progress Administration (WPA) to install a small tumbling platform, along with children's rings and parallel bars, at the playground. Later, when adult athletes frequented the playground, Paul Brewer, Jimmy Pfeiffer, and Al Niederman installed more professional, adult equipment at the playground. To avoid getting sand in their eyes, Brewer put a rug down, running from north to south. The rug was the beginning of the Muscle Beach that grew up around them. A canvas tarp, running east to west, followed in 1934.

In 1936, Niederman built a ground-level wooden platform situated north and south, about 3x12 feet in size, and 150 yards from the Pacific Ocean. The same year, Niederman built the high rings and parallel bars. The high rings extended about 25 feet high. The parallel bars stood about shoulder height. A second platform was built in 1938, about 10x40 feet in size and 3 feet above the ground. This became the site for the popular Muscle Beach acrobatic displays. Soon, an equipment shack was built to hold checkerboards, Ping-Pong, volleyballs, and nets. As volleyball became more popular, courts extended toward the ocean, located side-by-side and to the south of the second workout platform.

In the early 1950s, more people began lifting weights on Muscle Beach. It became a popular event, and an L-shaped platform fifty yards west of the performance platform was built for weightlifting. However, later in the decade, neighbors of Muscle Beach began to feel that the free shows of acrobatics distracted from the beauty and serenity of Santa Monica, as well as from their own business ventures. Additionally, the equipment at Muscle Beach had begun to deteriorate, and would cost a lot to maintain. In late 1958, the city bulldozed the workout

⁷¹⁹ History of Muscle Beach largely adapted from Harold Zinkin and Bonnie Hearn, *Remembering Muscle Beach: Where Hard Bodies Began* (Santa Monica, California: Angel City Press, 1999).

area and removed the equipment. The equipment shack was also demolished. Though the area was then slated to become a parking lot, the project was ultimately abandoned.



Muscle Beach and the Santa Monica Pier, 1956. The main platform is at the center of the photograph.
Source: Santa Monica Public Library

In March 1959, the city council voted to reopen the beach, though the new terms stipulated that the name “Muscle Beach” be discontinued, that weightlifting activities stop, that no public events could be held without the recreation department’s approval, and that the area be supervised by a full-time director. The Beach was re-named “Beach Park 4,” furnished with children’s playground equipment and adult gymnastic equipment, and opened in August 1959. In place of the second platform, there was a 30x30 foot patch of grass for recreational purposes.

Skateboarding

Skateboarding first came into vogue in the late 1950s, but its popularity waned by 1965. Skateboards of the period used clay wheels, and manufactured skateboards were almost impossible to find. Urethane skateboard wheels were invented in 1972, revolutionizing the sport by making skateboarding smoother, faster, and safer. Skateboarding experienced a renaissance, and Dogtown soon became the epicenter of Santa Monica’s skateboarding subculture.



Jay Adams, the youngest member of the original Zephyr skate team, performs a “Bert” on an embankment at Kenter Canyon Elementary School in west Los Angeles, 1976. Photograph by Glen E. Friedman. Source: Colin Bane, “Skateboarding Pioneer Jay Adams Dies in Mexico,” *X Games*, August 16, 2014.

The Z-Boys initially viewed skateboarding as training exercise for surfing. Along the Southern California coast, the surfing conditions are generally best during the morning hours, before afternoon winds whip up the surf, creating choppy waves. With time, the Z-Boys applied their aggressive, urban style of surfing to skateboarding. Their trademark skate style was initially inspired by Lawrence “Larry” Bertlemann, a prominent local surfer. The technique involved skaters “riding” the concrete like a wave while dragging their hands on the ground. This move became known as a “Bert,” and is still used as skateboarding terminology today.

The Z-Boys’ skate style set them apart from the rest of the country, where skateboarding was typically either freestyle or slalom. The Z-Boys used pavement to perfect their sport. Though they did not practice freestyle, they often set up cones and practiced slalom on Bicknell Hill. The team also skated at the four grade schools in the Dogtown area, which all featured sloping concrete banks in their playground areas.

California experienced a record drought in the 1970s. As part of the water conservation effort, homeowners were asked to empty their swimming pools. The Z-Boys viewed this time as an opportunity to experiment with what became known as “pool riding.” At first, the team simply skated around the pools, but soon pool riding evolved. Each skater tried new tricks, and innovations in style and technique occurred rapidly. While pool riding, Z-Boy

Tony Alva perfected the “aerial,” a skating technique during which the skater is momentarily suspended above the edge of a ramp. The move was later adopted by others, and became a standard part of international skateboarding repertoire.

SOCIAL AND CULTURAL HISTORY: ELIGIBILITY

PROPERTY TYPES

- Properties eligible under this context may be any property type: Residential, Commercial, Institutional, or Industrial; there may also be historic or conservation districts that are significant for an association with a social or cultural group

REGISTRATION REQUIREMENTS

Santa Monica has been historically, and continues to be, populated by an innovative and creative community; and a racially and economically diverse population. Santa Monica's social and cultural history influenced the way that the city developed, and there are properties throughout the city that are significant for an association with a particular ethnic, social, or cultural group. Many resources that are eligible under this context may also be significant under other contexts as well.

Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include properties that may have been altered, or good or rare examples of a particular industrial type that reflect an important facet of the city's history but do not rise to the level of landmark status. Similarly, geographically contiguous groups of properties that do not retain sufficient integrity for designation as historic districts, but which retain important planning features or other characteristics, are identified as conservation districts so that their unifying characteristics can be considered in the planning process for future development.

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1; Structure of Merit b1 ⁷²⁰	Individual properties or historic districts that are eligible under this context may be significant: • As the site of an important event in history. • For a specific association with one of the ethnic, social, or cultural communities significant in Santa Monica's history. • As a remnant example of a property or neighborhood associated with one of the ethnic, social, or cultural communities significant in Santa Monica's history that has been devastated by later development.	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).⁷²¹ Any property eligible under this criterion should retain integrity of location, design, and feeling, at a minimum, in order to reflect the important historical association.	To be eligible for an association with the social and cultural history of Santa Monica, a property must: • date from the period of significance of the applicable theme; • have a proven association with an event important in history; or • have a specific association with an important ethnic, social, or cultural group that played a significant role in the city's development; and • display most of the character-defining features of the property type; and • retain the essential aspects of historic integrity.

⁷²⁰ Eligibility criteria are listed in the standard format National Register/California Register/Local.

⁷²¹ *National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
A/1/1	• A collection of buildings that are linked geographically may be eligible as a historic district. Eligible industrial districts may span several periods of development, and may comprise a remnant of a development or tract. The district must be unified aesthetically by plan and physical development.	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings are acceptable as long as the district as a whole continues to convey its significance.	To be eligible under a theme within the social and cultural development context, a historic district must: • retain a significant concentration of the contributors dating from the period of significance; and • retain the essential aspects of historic integrity.

CONTEXT: ARCHITECTURE & DESIGN

OVERVIEW

The diverse architectural character of Santa Monica reflects changes in popular tastes over the course of the 19th and 20th centuries. The predominant styles in Santa Monica are categorized by themes that are loosely based on the chronological development of each style. The description of each architectural style includes a brief discussion of the origin and the significant character-defining features.

Theme: Late 19th and Early 20th Century Styles

- Queen Anne
- Romanesque Revival
- Gothic Revival
- Neoclassical Cottage
- Residential Vernacular
- Commercial Vernacular

Theme: Early 20th Century Styles

- Mission Revival
- American Foursquare
- Shingle Style
- Craftsman
- Prairie Style
- Industrial Vernacular

Theme: Period Revival Styles

- Tudor Revival
- Spanish Colonial Revival
- Mediterranean Revival
- Monterey Colonial Revival
- Italian Renaissance Revival
- French Revival
- American Colonial Revival
- Dutch Colonial Revival
- Neoclassical

Theme: Early Modernism

- International Style
- Art Deco

- Streamline Moderne/PWA Moderne
- Late Moderne

Theme: Minimal Traditional

Theme: Post-World War II Modernism

- Mid-century Modern
- Corporate Modern
- Ranch
- Googie
- Tiki

Theme: Late Modern Styles

- Late Modernism
- New Formalism

Theme: Postmodernism

- Postmodernism
- Deconstructivism
- Sculptural/Glass Skin
- High Tech/Structural Expressionism

ARCHITECTURE & DESIGN: ELIGIBILITY

PROPERTY TYPES

- Properties eligible under this context may be any property type: Residential, Commercial, Institutional, or Industrial

REGISTRATION REQUIREMENTS

Properties significant for their architectural merit are evaluated under this context, which includes separate themes for the predominant architectural styles found in the city. Many resources that are eligible under this context may also be significant under other contexts as well.

A property in Santa Monica may be significant as a good, excellent, or rare example of an architectural style, or for its association with an important architect, landscape architect, builder, or designer. A property that is eligible for designation as an excellent or rare example of its architectural style retains most - though not necessarily all - of the character-defining features of the style, and continues to exhibit its historic appearance. A property that is an excellent example of a style or type can be eligible if it has lost some historic materials or details, but retains the majority of the essential features from the period of significance. These features illustrate the style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.⁷²² A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.⁷²³

Properties that do not meet registration requirements for designation as local landmarks are evaluated for potential eligibility as structures of merit. These include properties that may have been altered.

⁷²²*National Register Bulletin 15.*

⁷²³*National Register Bulletin 15.*

CRITERIA	SIGNIFICANCE	INTEGRITY CONSIDERATIONS	REGISTRATION REQUIREMENTS
C/3/1,2,4; Structure of Merit b2	Properties that are eligible under the Architecture and Design context may be significant as: • An excellent or rare example of an architectural style, property type, or designed landscape. Due to the quality of architecture in Santa Monica, there is a high threshold for properties that are eligible under this context. Eligible examples exhibit high quality of design and distinctive features.	The required aspects of integrity reflect the significance of the property and the essential physical features required to convey that significance. The rarity of type is also considered. A property that is significant for its architectural merit should retain integrity of design, setting, materials, workmanship, and feeling, at a minimum, in order to convey its historic significance.	To be eligible for an association with the social and cultural history of Santa Monica, a property must: • date from the period of significance of the applicable theme; • have a proven association with an event important in history; or • have a specific association with an important ethnic, social, or cultural group that played a significant role in the city's development; and • display most of the character-defining features of the property type; and • retain the essential aspects of historic integrity.
C/3/5	An important example of the work of a notable builder, designer, landscape architect, or architect.		

THEME: LATE 19TH & EARLY 20TH CENTURY STYLES

Sub-theme: Queen Anne

The eclectic and elaborate Queen Anne style was one of the most popular styles for domestic architecture in the United States from the 1880s until about 1900, although it continued in California until about 1910. Misnamed after the early-18th century British sovereign, the style originated in 19th-century Britain and combines freely adapted elements of English Gothic, Elizabethan, and classical architecture. Like the Stick style that it quickly replaced, Queen Anne uses exterior wall surfaces as a primary decorative element and was popularized throughout the United States by the rapidly-expanding railroad network that made pre-cut architectural features easily available. The style is characterized by irregular compositions with complex multi-gabled and hipped roofs, intricately patterned shingles and masonry, turned spindlework, and classical elements executed in wood.

Character-defining features include:

- Asymmetrical façade
- Steeply-pitched roof of irregular shape, usually with a dominate front-facing gable
- Wooden exterior wall cladding with decorative patterned shingles or patterned masonry
- Projecting partial-, full-width or wrap-around front porch, usually one story in height
- Cut-away bay windows
- Wood double-hung sash windows
- Towers topped by turrets, domes or cupolas
- Tall decorative brick chimneys
- Ornamentation may include decorative brackets, bargeboards and pendants, as well as Eastlake details, such as spindle work
- Detached carriage house, usually at rear of property



Moses Hostetter House, 2601 2nd Street (1893; City of Santa Monica Landmark #21).

Sub-theme: Romanesque Revival

The Romanesque Revival style was introduced in the United States in the mid-19th century, as architectural ideas from Europe, based on the buildings of ancient Rome, were imported here. The style was championed by Boston architect Henry Hobson Richardson (1838-1886), and became popular for public buildings during the 1880s. Residential examples of the style were constructed in the 1890s. Even after Richardson's death in 1886, interest in the style continued to grow, aided by the release of a book on his work and later, pattern books and builders' guides.

Romanesque Revival style buildings are most easily identified by their pronounced rounded arches and stone or brick construction. Most have round towers, squat columns, and decorative plaques with intricate or interlacing patterns. With its strong sense of gravity and permanence, the Romanesque Revival style was especially suited to churches, university buildings, and other public buildings.

Character-defining features include:

- Asymmetrical façade
- Masonry construction, usually with rough-faced, squared stonework
- Towers (typically round) with conical roofs
- Deeply recessed windows and doors set beneath wide, rounded arches
- Decorative plaques with intricate or interlacing patterns



Keller Block, 227 Broadway (1893; Caroll H. Brown; City of Santa Monica Landmark #87)

Sub-theme: Gothic Revival⁷²⁴

Like the Italianate style, the Gothic Revival style grew out of the Picturesque movement, which was a reaction to the severe classical revival styles of the late 18th and early 19th centuries. The style gained popularity in Britain in the late 18th century and remained the preferred style of ecclesiastical, educational, and other institutional architecture through the 19th century. The style spread across the United States in the 19th century, initially as a style for ecclesiastical buildings. Its visual references to old world roots also made it a popular style for educational and institutional buildings that needed to convey continuity with tradition. The style's popularity continued into the 20th century, until the 1930s when Gothic forms were abstracted into the geometric style of Art Deco. In Southern California, the Gothic Style tended to be simpler in massing and ornament than earlier interpretations across the United States. Silhouettes were more compact, with abstracted references to buttresses hugging close to façades. Gothic Revival style domestic buildings were typically constructed of wood; ecclesiastical and institutional examples were typically of wood or masonry, and later of concrete, sometimes scored to resemble stone.

Character-defining features include:

- Vertical emphasis
- Wood, masonry, or concrete construction
- Steeply-pitched front or cross gable roof, often with corbeled or crenellated gable ends and overhanging eaves
- Towers, spires, pinnacles, and finials
- Buttresses, usually engaged
- Windows and doors set in pointed arched openings
- Leaded and stained glass windows, sometimes with tracery



St. Paul's Lutheran Church, 958 Lincoln Boulevard (1926; Quintin & Kerr).

⁷²⁴ Adapted from City of Los Angeles, Department of City Planning. "Architecture and Design," *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011.

Sub-theme: Neoclassical or Hipped-Roof Cottage

One-story, hipped roof or Neoclassical cottages are a common subtype of the late 19th and early 20th centuries. These are modest one-story houses or cottages with simplified forms and hipped roofs with minimal decorative features. Neoclassical cottages usually have hipped roofs with prominent central dormers. The portico featured on grander Neoclassical buildings is here reduced to a simple porch that may be either full- or partial-width. The porch may be included under the main roof or have a separate flat or shed roof supported on classical columns.

Character-defining features include:

- One-story height
- Square or rectangular plan and simple massing
- Frequently symmetrical composition
- Hipped roof with prominent central dormer and boxed eaves with cornice; sometimes front gable roof with open eaves
- Horizontal wood siding
- Full- or partial-width front porch with classical columns
- Double-hung wood-sash windows
- Simple window and door surrounds



L: 1322 10th Street (1908). R: 754 Ozone Avenue (1908).

Sub-theme: Residential Vernacular

The term “Residential Vernacular” is used to describe modest wood-frame houses or cottages with little or no distinguishing decorative features. They were widely constructed in the late 19th and early 20th centuries by builders without design input from professional architects. Many were built from “plan books” or kits. These buildings are characterized by their simplicity and lack of any characteristics of recognizable styles, but frequently feature pre-fabricated wood trim such as brackets, porch posts, and spindles. The “Shotgun” building type consists of a linear organization of rooms, front to back, opening one to the other without intervening corridors.

Character-defining features include:

- One- or two-story height
- Rectangular or L-shaped plan and simple massing
- Wood frame construction
- Gabled or hipped roof with boxed or open eaves
- Horizontal wood siding
- Full- or partial-width porch, sometimes with decorative brackets, posts, or spindles
- Double-hung, wood sash windows
- Simple window and door surrounds



L: 1667 Appian Way (1914). R: 1819 10th Street (1928).

Residential Vernacular Sub-type: Shotgun House

The shotgun house⁷²⁵ was first seen in the Caribbean, a blend of African and European influences. By the early 19th century, this property type was ubiquitous in the rural South, and was particularly common as a dwelling for African American families.

Inexpensive to build, easy to transport, and adaptable for diverse purposes, the shotgun style spread across the country during the nineteenth century. Shotgun houses were used during the Civil War for field housing, sprang up in mining towns across the West, sheltered railroad workers as they lay tracks across the nation, and offered economical shelter for people of limited means in many communities. In Santa Monica and other resort areas, shotgun homes were also useful as vacation cottages.

Because a lot of shotgun houses were built with inexpensive materials, many did not stand up to the tests of time. By the mid-20th century, many of Santa Monica's shotgun houses were deemed unsafe, and demolished. Several other shotgun houses were destroyed due to development pressure.

Character-defining features include:

- Simple, one-story massing
- Front gabled or hipped roof
- Double-hung, wood sash windows
- Interior configuration of aligned rooms and doors providing unimpeded access from front to back



L: The Shotgun House (Preservation Resource Center), 2520 2nd Street (1898). R: 2018 6th Street (1913).

⁷²⁵ Shotgun house property type description adapted from Santa Monica Conservancy, "Shotgun House," <http://www.smconservancy.org/property/shotgun-house-3/> (accessed May 2017).

Sub-theme: Commercial Vernacular

Commercial vernacular describes simple commercial structures with little decorative ornamentation, common in American cities and towns of the late 19th and early 20th centuries. They are typically brick in construction, with minimal decorative detailing.

Character-defining features include:

- Simple square or rectangular form
- Flat roof with a flat or stepped parapet
- Brick exterior wall surfaces, with face brick on the primary facade
- First-story storefronts, typically with a continuous transom window above
- Wood double-hung sash upper-story windows, often in pairs
- Segmental arch window and door openings on side and rear elevations
- Decorative detailing, if any, may include cornices, friezes, quoins, or stringcourses



L: 2901 Santa Monica Boulevard (1923). R: Rapp Saloon, 1438 2nd Street (1875; City of Santa Monica Landmark #1).

THEME: EARLY 20TH CENTURY STYLES

Sub-theme: Mission Revival

The Mission Revival style is indigenous to California, which drew upon its own colonial past as a counterpart to the American Colonial Revival of the Northeastern states. The style grew out of the romanticized image of old California fostered by Helen Hunt Jackson's popular 1884 novel *Ramona*, and through the efforts of writer Charles Fletcher Lummis, who promoted California tourism with his magazine *Land of Sunshine* and founded the Landmarks Club in 1895 to restore the crumbling Spanish missions. Beginning in about 1890 California architects borrowed and freely adapted features of the California missions, including bare plaster walls, curvilinear bell parapets or *espadañas*, arcades, and tile roofs, often in combination with elements of other styles. Never common beyond the Southwest, its regional popularity was spurred by its adoption by the Santa Fe and Southern Pacific railroads as the preferred style for train stations and resort hotels, where the original scale of the missions could be more successfully replicated. The style was less successful and therefore rarer in residential applications, but continued in decreasing use until at least 1920.

Character-defining features include:

- Red clay tile roofs with overhanging eaves and open rafters
- Shaped parapets
- Cement plaster exterior wall finish
- Arched window and door openings
- Details may include bell towers, arcades, quatrefoil openings or patterned tiles
- Detached carriage house or garage at rear of property



L: 946 10th Street (1923). R: The Powerhouse, 3116 2nd Street (1909).

Sub-theme: American Foursquare⁷²⁶

The American Foursquare style was a late-19th century antidote to the ornate Queen Anne style and was a popular mail-order “kit home” promoted by catalogs such as Radford American Houses and Sears, Roebuck & Company. The American Foursquare is essentially a symmetrical cube with boxy massing and broad proportions. It is generally two stories in height with a hipped roof, overhanging eaves, a central dormer, and a one-story porch. Exterior siding is usually clapboard or shingle, but sometimes stucco, and could be different on the first and second stories. Because of its simplicity, affordability, and ease of construction, the style was populated urban neighborhoods beginning in the 1890s and by 1900 had gained a foothold in the suburbs. For city builders subdividing residential developments, the style permitted roomier interiors for houses on small lots. Part of a larger movement toward a simplified domestic architecture, American Foursquare houses frequently lack prominent stylistic references, although many examples exhibit features borrowed from other contemporary styles. Creative builders or homeowners ornamented the basic rectilinear form with elements such as bay windows, gingerbread trim, classical columns and pediments, or the exposed rafter tails and knee braces of the Craftsman style.

Character-defining features include:

- Square or rectangular plan and simple, compact massing
- Two-story height
- Low-pitched hipped or pyramidal roof, sometimes with wide boxed eaves and cornice
- Prominent central dormer
- Exterior walls finished in horizontal wood siding; sometimes shingles or stucco
- Projecting one-story porch across front, sometimes extending over driveway as a *porte-cochère*
- Double-hung wood sash windows
- Detached carriage house, usually at rear of property



L: William Pigott House, 426 Palisades Avenue (1913). R: E.J. Vawter House, 504 Pier Avenue (1880).

⁷²⁶ Adapted from City of Los Angeles, Department of City Planning. “Architecture and Design,” *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011.

Sub-theme: Shingle Style

The Shingle style was a uniquely American adaptation combining the wide porches, shingled surfaces, and asymmetrical forms of the Queen Anne style; the gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows of the Colonial Revival; and the irregular sculpted shapes, Romanesque arches, and rusticated stonework of the contemporaneous Richardsonian Romanesque. The style first appeared in the 1870s and reached its highest expression in the fashionable seaside resorts of the northeast. Although the style spread throughout the United States it never achieved the widespread popularity of the Queen Anne, and therefore Shingle style houses are relatively rare in California.⁷²⁷

Character-defining features include:

- Irregular plan and asymmetrical composition
- Steeply-pitched cross gable, hipped, and gambrel roofs
- Shingle wall and roof cladding
- Towers or turrets
- Broad porches, sometimes wrapping two or more sides
- Wood double-hung windows, typically with divided lights in the upper sash and a single light below, frequently grouped in horizontal bands
- Rusticated stone foundations, first stories, porch piers, and towers
- Classical elements including columns and Palladian windows
- May have detached carriage house, usually at rear of property



156 Wadsworth Avenue (1905).

⁷²⁷ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2000), 290.

Sub-theme: Craftsman

Craftsman architecture grew out of the late-19th century English Arts and Crafts movement. A reaction against industrialization and the excesses of the Victorian era, the movement stressed simplicity of design, hand-craftsmanship, and the relationship of the building to the climate and landscape. Craftsman architecture developed in the first decade of the 20th century as an indigenous California version of the American Arts and Crafts movement, incorporating Southern California's unique qualities. Constructed primarily of stained wood, with wide overhanging eaves, balconies, and terraces extending the living space outdoors, the style embodied the goals of the Arts and Crafts movement.

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and stone, was a regional interpretation of the reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or irregular plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and a pronounced horizontal emphasis, with broad front porches, often composed with stone, clinker brick, or plastered porch piers. Other character-defining features include low-pitched front-facing gable roofs, and overhanging eaves with exposed rafter tails.

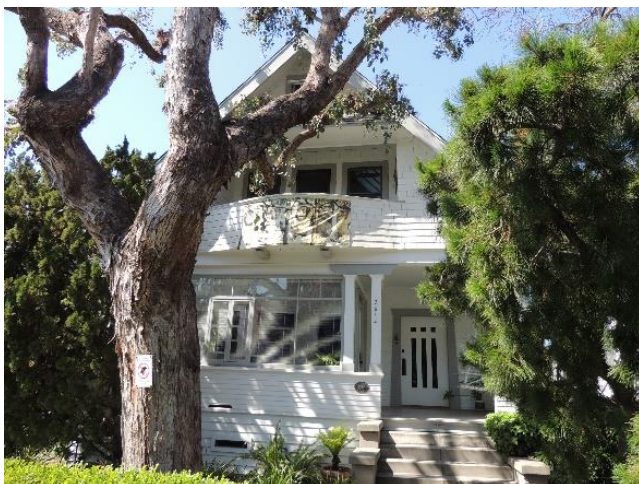
As opposed to smaller developer-built or prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner's needs and the physical site in mind. They generally feature a low-pitched gable roof, wide overhanging eaves with exposed rafter tails, and windows grouped in horizontal bands. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature elaborate, custom-designed woodwork, stained glass, and other fixtures.

By World War I, the Craftsman style declined in popularity and was largely replaced by Period Revival styles. The Craftsman bungalow continued to be built into the 1920s, but was often painted in lighter colors, stripped of its dark wood interiors, or blended with characteristics of various revival styles.

Character-defining features include:

- Horizontal massing
- Low-pitched gable roof with rolled or composition shingle roofing
- Wide overhanging eaves with exposed rafter tails, outriggers, or knee braces
- Exterior walls clad in wood shingle, shake, or clapboard siding
- Projecting partial- or full-width, or wrap-around front porch
- Heavy porch piers, often of river stone or masonry
- Wood sash casement or double-hung windows, often grouped in multiples

- Wide front doors, often with a beveled light
- Wide, plain window and door surrounds, often with extended lintels
- Extensive use of natural materials (wood, brick or river stone)



T: F.R. Seibert House, 514
Palisades Avenue (1911).
B: 2612 3rd Street (1912).

Craftsman Sub-type: Airplane Bungalow

Craftsman Airplane bungalows date from the early 1900s and reached their peak of popularity in the late 1910s. The Airplane Bungalow is a variation of the one-story Craftsman bungalow and shares many of its character-defining features, including a usually asymmetrical composition, low-pitched gable roof, wide overhanging eaves with exposed rafter tails, wood shingles or horizontal wood siding, and a wide porch. The distinguishing feature of the Airplane Bungalow is a small second story in the middle of the house, usually of only one or two rooms, that rises above the surrounding roof. The influence of Japanese architecture is common in Airplane bungalows, exhibited in *torii*-inspired post-and-beam joinery, flaring eaves and ridges, and corresponding curved bargeboards.

Character-defining features include:

- Small, one- or two-room second story in the middle of the roof
- Japanese influences including Asian-inspired post-and-beam joinery, flared eaves and ridges, and curved bargeboards



2544 3rd Street (1912).

Sub-theme: Prairie Style

The Prairie Style is an indigenous American style developed in the late 19th century in Chicago, one of the centers of the American Arts and Crafts movement, by a group of architects known collectively as the Prairie School. The acknowledged master of the Prairie House was Frank Lloyd Wright, whose designs emphasized the horizontal with eaves extending well beyond the face of the exterior wall, bands of casement windows, and open floor plans accentuating the flow of space on the interior.

A West Coast version of the Prairie Style developed later and was slightly different from its Midwestern counterpart. Almost exclusively applied to domestic architecture, the Southern California Prairie Style house is defined by simple rectangular volumes and strong horizontal lines. It usually features exterior walls finished in cement plaster, flat or low-pitched roofs with wide boxed eaves sometimes punctuated by decorative brackets, and horizontal bands of windows. French doors frequently provide a flowing connection from living and dining room to outdoor patios and terraces. Unlike their Craftsman counterparts where porches play a key role in welcoming visitors, porches on many Prairie Style houses are reserved for the homeowner, surrounded by low walls with squat square piers and only accessible from the interior. Informal, inviting interior spaces with a clear view of, or direct connection to the outdoors coupled with a spare use of ornamentation link these houses to the Craftsman idiom as well as the modern styles that would soon follow. The style is rare in Southern California; therefore, representative examples may be considered significant.

Character-defining features include:

- One- or two-story rectangular volumes, sometimes with projecting wings
- Pronounced horizontal emphasis
- Low-pitched hipped or flat roofs
- Wide boxed eaves, sometimes supported on decorative brackets
- Smooth cement plaster wall finish
- Recessed or projecting entry porches with low walls and square piers
- Wood tripartite windows or casement windows in horizontal groupings, sometimes with continuous sills; double-hung windows found on vernacular examples
- Detached garage at rear of property



George Franklin House, 445
Georgina Avenue (1920).

Sub-theme: Industrial Vernacular

The term “Industrial Vernacular” is used to describe simple industrial buildings with little or no distinguishing decorative features. These buildings are characterized by their utilitarian design, prosaic materials, and lack of any characteristics of recognizable styles. There are two sub-types of industrial vernacular factory buildings: daylight factories and controlled condition factories. Daylight factories were common prior to the widespread use of electric lighting, when controlling and capitalizing on daylight was a necessary component in the design of manufacturing buildings. Daylight was brought into the building using a variety of methods, including expansive industrial sash windows, orientation of intensive hand work next to the exterior walls of the building, skylights, and specialized roof forms to bring light into the interior.

With the development of better illumination from fluorescent bulbs, manufacturers changed their focus in design from capitalizing on available light to controlling lighting and ventilation through closed systems. Controlled conditions factories are distinguished by their minimal use of windows for light and ventilation. While some windows may be located on the front-facing façade or on an attached office, the building relies on internal systems for circulation and climate control.

Character-defining features include:

- Square or rectangular plan and simple massing
- One- or two-story height
- Flat, truss, or sawtooth roof, usually with parapet; roof monitors, skylights or clerestory windows
- Brick masonry construction, expressed or veneered in cement plaster
- Divided-light, steel-sash awning, hopper, or double-hung windows
- Loading docks and doors
- Oversized bays of continuous industrial steel sash on two or more façades (daylight factory)
- Lack of fenestration or sky-lighting (controlled conditions factory)
- Architecturally notable entrance or overall design (controlled conditions factory)



L: 2920 Nebraska Avenue (1946; A.G. Hoch). R: 631 Broadway (1937).

THEME: PERIOD REVIVAL STYLES

Sub-theme: Tudor Revival

The Tudor Revival style is loosely based on a variety of late medieval English building traditions including Perpendicular Gothic, Tudor, Elizabethan, and Jacobean. It has its origins in the late 19th-century English Arts and Crafts movement, whose leaders drew inspiration in part from English domestic architecture of the 16th and 17th centuries because of its picturesque qualities and sympathetic relationship to the natural landscape. The earliest examples of the style appeared in the United States in large estates of the 1890s. The Tudor Revival style grew in favor after World War I and reached its peak of popularity in the 1920s and 1930s, as architects and developers adapted it to the country's rapidly growing suburban residential communities and advancements in masonry veneering techniques allowed even the most modest examples to emulate the brick and stone exteriors of English prototypes.

High style Tudor Revival houses are typically two and sometimes three stories in height with steeply-pitched, multi-gable roofs; slate roof shingles are found in the finer examples, but wood shakes and composition shingles are also common. At least one front-facing gable is almost universally present as a dominant façade element. The buildings are usually rambling compositions of multiple volumes in a variety of sizes and shapes. Exterior walls are veneered in brick or stone, or feature decorative half-timbering, sometimes in elaborate patterns, with plaster between, which mimics the appearance of medieval construction techniques. Tall, narrow casement windows, sometimes with leaded diamond-shaped lights, are frequently set in horizontal groupings or projecting bays. Main entrances are frequently set in crenellated turrets or under secondary gables with cat slides, and feature paneled wood doors framed by four-centered pointed arches. Projecting exterior chimneys with multiple flues and elaborate brickwork are sometimes located on the primary façade.

Sub-types of the Tudor Revival style include the English Revival bungalow and the Storybook cottage. The English Revival bungalow, so called because of its simpler features, is usually veneered in plaster, with brick or stone used only at the chimney or around the primary entrance. Half-timbering, if used at all, is usually limited to the primary front-facing gable. The Storybook cottage is a more whimsical version of the Tudor Revival style, derived from the quaint medieval cottages of the Cotswold region of southwestern England. Storybook cottages typically feature exaggerated, steeply-pitched roofs with composition shingles laid in irregular patterns; rolled eaves to suggest thatching; eyebrow dormers; and exterior walls veneered in a rough, irregular plaster finish.

Character-defining features include:

- Asymmetrical façade and irregular massing
- Steeply-pitched multi-gabled roof with a prominent front-facing gable and slate, wood shake, or composition roofing
- Brick or plaster exterior wall cladding, typically with half-timbering and decorative details in stone or brick

- Tall, narrow divided-light windows, usually casement, often grouped horizontally or in bays; may have leaded diamond-shaped lights
- Entrance with pointed arch, set in turret or under secondary gable
- Prominent chimney with elaborate brickwork



T: 421 14th Street (1933); B:
302 15th Street (1927; Eugene
R. Ward)

Sub-theme: Spanish Colonial Revival

The Spanish Colonial Revival style attained widespread popularity throughout Southern California following the 1915 Panama-California Exposition in San Diego, which was housed in a series of buildings designed by chief architect Bertram Grosvenor Goodhue in the late Baroque *Churrigueresque* style of Spain and Mexico. The *Churrigueresque* style, with areas of intricate ornamentation juxtaposed against plain stucco wall surfaces and accented with towers and domes, lent itself to monumental public edifices, churches and exuberant commercial buildings and theaters, but was less suited to residential or smaller scale commercial architecture. For that, architects drew inspiration from provincial Spain, particularly the arid southern region of Andalusia, where many young American architects were diverted while World War I prevented their traditional post-graduate “grand tour” of Great Britain, France, Italy, and Germany. The resulting style was based on infinitely creative combinations of plaster, tile, wood, and iron, featuring plaster-clad volumes arranged around patios, low-pitched tile roofs, and a spreading, horizontal orientation. It was a deliberate attempt to develop a “native” California architectural style and romanticize the area’s colonial past, though it drew directly from Spanish and other Mediterranean precedents and bore little resemblance to the missions and rustic adobe ranch houses that comprised the state’s actual colonial-era buildings.

The popularity of the Spanish Colonial Revival style extended across nearly all property types, including a range of residential, commercial, and institutional buildings, and coincided with Southern California’s population boom of the 1920s, with the result that large expanses of Santa Monica, Los Angeles, and surrounding cities were developed in the style. Some towns, such as Santa Barbara, even passed ordinances requiring its use in new construction. It shaped the region’s expansion for nearly two decades, reaching a high point in 1929 and tapering off through the 1930s as the Great Depression gradually took hold. Like other revival styles, the Spanish Colonial Revival style was often simplified, reduced to its signature elements, or creatively combined with design features of other Mediterranean regions such as Italy, southern France, and North Africa, resulting in a pan-Mediterranean *mélange* of eclectic variations (see Mediterranean Revival Style). It was also sometimes combined, much less frequently, with the emerging Art Deco and Moderne styles.

Character-defining features include:

- Asymmetrical façade
- Irregular plan and horizontal massing
- Varied gable or hipped roofs with clay barrel tiles
- Plaster veneered exterior walls forming wide, uninterrupted expanses
- Wood-sash casement or double-hung windows, typically with divided lights
- Round, pointed, or parabolic arched openings
- Arcades or colonnades
- Decorative grilles of wood, wrought iron, or plaster

- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work
- *Churrigueresque* subtype: intricate ornamentation juxtaposed against plain stucco wall surfaces, accented with towers and domes



T: 722 Adelaide Place (1926; J.R. Teague). M: Frederick Porter House, 2202 La Mesa Drive (1926; Marston, Van Pelt, & Maybury). B: Builder's Exchange Building, 1503 4th Street (1927; M. Eugene Durfee).

Sub-theme: Mediterranean Revival

The Mediterranean Revival style is distinguished by its eclectic mix of architectural elements from several regions around the Mediterranean Sea, including Spain, Italy, southern France, and North Africa. Much of the American architecture of the late 19th and early 20th centuries can be broadly classified as ultimately Mediterranean in origin, including the Beaux Arts, Mission Revival, Spanish Colonial Revival, and Italian Renaissance Revival styles. But by the 1920s the lines between these individual styles were frequently blurred and their distinguishing characteristics blended by architects who drew inspiration from throughout the Mediterranean region. These imaginative combinations of details from varied architectural traditions resulted in the emergence of a distinct Mediterranean Revival style.

In contrast to the more academic and more literal interpretations such as the Andalusian-influenced Spanish Colonial Revival style or the restrained, dignified Italian Renaissance Revival style, the broader Mediterranean Revival frequently incorporated elements of Italian and Spanish Renaissance, Provençal, Venetian Gothic, and Moorish architecture into otherwise Spanish Colonial Revival designs. The Mediterranean Revival style is sometimes more formal and usually more elaborately composed and ornamented than the simpler, more rustic Spanish Colonial Revival style, and often more flamboyant than the sober Italian Renaissance Revival style. Typical features of the Mediterranean Revival style include arched entrance doorways with richly detailed surrounds; arcades and loggias; stairways and terraces with cast stone balustrades; and Classical decorative elements in cast stone or plaster, including architraves, stringcourses, cornices, pilasters, columns, and quoins.

Character-defining features include:

- Frequently symmetrical façade
- Rectangular plan and two-story height
- Hipped roof with clay barrel tiles and wide boxed or bracketed eaves, or eave cornice
- Exterior walls veneered in smooth plaster
- Wood-sash casement windows, typically with divided lights; sometimes double-hung windows
- Palladian windows or other accent windows
- Arched door or window openings
- Elaborate door surrounds
- Arcades, colonnades, or loggias
- Terraces and stairs with cast stone balustrades
- Cast stone or plaster decorative elements including architraves, stringcourses, cornices, pilasters, columns, and quoins
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work



T: 205 Georgian Avenue (1922). B: 517 Alta Avenue (1920).

Sub-theme: Monterey Colonial Revival

The Monterey Colonial Revival style is based upon the distinctive style of residential architecture that developed in California beginning in the 1830s, as more and more Yankee merchants and settlers arrived in Alta California and adapted the Anglo building traditions of the East Coast to local Hispanic customs. As its name implies, the style developed in and around Monterey and combined vernacular adobe construction with elements of American Federal and Greek Revival architecture, including multi-light sliding sash windows, louvered shutters, paneled doors, and Classical details executed in wood. The style's most distinguishing characteristic is a second-floor covered wood balcony, often cantilevered, extending the length of the primary façade and sometimes wrapping one or two sides as well. The best-known example of the style, and one of the earliest, is the Thomas Larkin adobe, constructed beginning in 1834 and one of the first two-story dwellings in Monterey.⁷²⁸

The style was revived beginning in the mid-1920s and was favored by architects and homeowners who perhaps found the fantastical Spanish and Mediterranean revivals too exotic and too different from the building traditions familiar to most Americans. The Monterey Colonial Revival style replaced adobe construction with wood framed walls veneered in smooth plaster and devoid of surface ornament, and featured second-story balconies, low-pitched gable or hipped roofs, and double-hung wood windows.

Character-defining features include:

- Usually asymmetrical façade
- Two-story height
- Rectangular or L-shaped plan
- Low-pitched hipped or side gable roofs with wood shakes or clay tiles
- Plaster-veneered exterior walls devoid of surface ornament
- Second-floor covered wood balcony, sometimes cantilevered, across primary façade and occasionally wrapping one or more sides, with simple wood posts and wood or metal railing
- Wood-sash double-hung windows, typically with divided lights
- Louvered or paneled wood shutters
- Recessed entrances with paneled wood doors

⁷²⁸ Monterey County Historical Society, "Monterey's Larkin House Adobe and Garden," <http://www.mchsmuseum.com/larkinhouse.html> (accessed September 2016).



Cecil Vespy House, 300 Georgina Avenue (1933; John Byers).

Sub-theme: Italian Renaissance Revival

The Italian Renaissance Revival style was based upon the classically-inspired architecture developed in Italy during the artistic, architectural, and literary movement of the 14th through 16th centuries that was spurred by the rebirth of interest in the ideals and achievements of imperial Rome. Italian Renaissance architecture was familiar to late 19th-century American architects who were trained at the École des Beaux Arts, and the style was first interpreted for monumental, elaborately decorated public buildings such as the Boston Public Library (McKim, Mead, and White, 1887) and lavish mansions such as the Breakers (Richard Morris Hunt, 1893), the Vanderbilt “summer cottage” in Newport, Rhode Island. By the early 20th century a more restrained, more literal interpretation of the style developed as a larger number of American architects, as well as their clients, visited Italy and thus gained first-hand knowledge of original examples of Italian Renaissance architecture. This knowledge was further disseminated through extensive photographic documentation.

Italian Renaissance Revival buildings of the 1920s and 1930s are usually fairly close copies of the villas and *palazzini* of 15th and 16th century Italy, particularly those of Tuscany, with proportions and details frequently adapted directly from the originals. They are characterized by formal, usually symmetrical façades with recessed entrances, open loggias, and restrained use of classical details including quoins, roofline balustrades, pedimented windows, molded cornices and stringcourses, and rusticated stone work. The style was frequently used for imposing civic buildings, institutional buildings, and banks; and for some of the grandest of private residences. Many of these larger single-family residences in the Italian Renaissance Revival style are surrounded by formal, axial gardens with gravel paths, geometric beds, clipped hedges, monumental stairs and terraces, fountains, cascades, pools, and integrated sculpture.

Character-defining features include:

- Symmetrical façade
- Rectangular plan and formal composition
- Low-pitched hipped roof with clay barrel or Roman tile; sometimes flat roof with balustrade or parapet
- Boxed eaves with decorative brackets or cornice
- Exterior walls veneered in smooth plaster or masonry
- Arched window and door openings, especially at the first floor
- Divided-light wood sash casement windows (upper story windows usually smaller and less elaborately detailed than lower)
- Pedimented windows
- Primary entrance framed with classical columns or pilasters
- Decorative cast stone classical details including quoins, entablatures, stringcourses, pediments, architraves, cornices
- Open loggias



T: Benevolent and Protective Order of Elks, 3001 Main Street (1926; Clarence H. Russell). B: Criterion Theatre and Apartments, 1301 3rd Street (1924; Engineering Services, Co.).

Sub-theme: French Revival

French Revival style architecture in Santa Monica consists of two sub-types, Chateausque and French Provincial. The Chateausque style is loosely modeled on the 16th century chateaux of France's Loire Valley and combines features of French Gothic and Renaissance architecture. The style gained popularity in the United States in the late 19th century and is most closely associated with Richard Morris Hunt, the first American architect to study at the École des Beaux-Arts in Paris. The style did not gain popularity in Southern California until the 1920s; it was most frequently used there for luxury apartment buildings and only occasionally for large single-family residences. Chateausque style buildings are typically two or more stories in height and feature multiple, steeply-pitched hipped roofs with towers, turrets, spires, tall chimneys, and highly ornamented dormers. Exterior walls are usually veneered in stone, brick, or scored plaster, and are ornamented with classical pilasters, stringcourses, and cornices. Windows are typically divided light wood casements and are frequently paired or grouped with prominent mullions.

The more modest French Provincial style was popularized after World War I and is based upon country houses of the French provinces, including Normandy. Although it shares several basic features with the more elaborate Chateausque style, the French Provincial style is much simpler in its composition and detailing. It is characterized by a prominent, steeply pitched hipped roof with flared eaves and a classical eave cornice; simple rectangular plan and massing; exterior walls veneered in smooth plaster; and divided light, wood sash casement or double-hung windows, usually with louvered wood shutters. Second floor windows sometimes break the cornice line with shallow dormers. The Norman variation usually features decorative half-timbering and a circular entrance tower with a conical roof.

Character-defining features of the Chateausque style include:

- Multiple, steeply pitched hipped roofs
- Complex massing
- Stone, brick, or scored plaster veneer at exterior walls
- Towers, turrets, and spires
- Highly ornamented dormers
- Tall chimneys
- Divided light wood casement windows, paired or grouped, with prominent mullions
- Classical pilasters, stringcourses, and cornices

Character-defining features of the Norman/French Provincial style include:

- Steeply pitched hipped roofs with flared eaves and eave cornice
- Rectangular plan and simple massing
- Smooth plaster veneer at exterior walls
- Divided light, wood sash casement or double hung windows that sometimes break the cornice line

- Louvered wood shutters
- Decorative half-timbering and circular entrance tower with conical roof (Norman variation)



T: R.D. Farquhar Residence, 147
Georgina Avenue (1911; R. D. Farquhar).
Source: Santa Monica Conservancy. B:
951 12th Street (1930).

Sub-theme: American Colonial Revival

American Colonial Revival describes a varied style that combines a number of architectural features found throughout the American Colonies, particularly in New England. The style has neither the strict formality of the Georgian Revival nor the decorative embellishments of the Neo-Classical Revival, although it sometimes incorporates elements of both. It also sometimes adapts elements of Dutch colonial architecture, such as the gambrel roof.

American Colonial Revival buildings are typically one or two stories in height, and are sometimes symmetrical but frequently asymmetrical, with rectangular, L-shaped, or irregular plans. They typically feature side gable or cross gable roofs, sometimes with gabled dormers; exterior walls clad in horizontal wood siding and occasionally brick; prominent brick chimneys; double hung, divided light wood sash windows, usually with louvered wood shutters; paneled wood doors, sometimes with sidelights, transom lights, or fanlights; and restrained use of Classical details. Some American Colonial Revival houses have small, pedimented porches, while others have shed-roofed porches supported on wood posts extending the length of the primary façade.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples of a revival style in the late 19th century were rarely accurate reproductions, but were instead free interpretations with details inspired by colonial precedents, while later examples shifted to more historically correct proportions and details. The American Colonial Revival style was popular for grand homes in the early 20th century, and by the 1920s was being applied to more modest homes. In the 1930s, the restoration of Colonial Williamsburg brought renewed interest in the style, and it remained popular into the post-World War II era.

Character-defining features include:

- Side gable or cross gable roof, sometimes with dormers
- Asymmetrical composition (occasionally symmetrical)
- Horizontal wood siding at exterior walls
- Paneled wood entry door, sometimes with sidelights, transom light, or fanlight
- Double hung, divided light wood sash windows, usually with louvered wood shutters
- Projecting front porch
- Prominent brick chimney



T: 246 16th Street (1925; P.J. Rowell). B: Tucker House, 1958 20th Street (1937; Paul R. Williams).

Sub-theme: Dutch Colonial Revival

The 1876 U.S. Centennial Exposition in Philadelphia is credited with first inspiring an interest in the country's Colonial architectural heritage. The term "Colonial Revival" refers to the entire rebirth of interest in these early English and Dutch houses of the Atlantic seaboard. Details from these earlier precedents were often freely combined, resulting in eclectic mixes rather than pure copies of Colonial houses. A range of revival styles emerged from these earlier prototypes and were prevalent in the Eastern and Southern states. The Dutch Colonial Revival style is characterized by steeply pitched gambrel roofs, influenced by the typical gambrels of the earlier Shingle style. Very few examples closely follow early Dutch precedent.

Dutch Colonial Revival architecture was predominantly applied to residential buildings. The style is characterized by its steeply-pitched gambrel roof, often containing almost a full second story of floor space. Earlier examples typically feature front-facing gambrels, while side-gambrels, usually with long shed dormers, became the dominant form in the 1920s and 1930s. (Note that not all residences with gambrel roofs are Dutch Colonial Revival, as gambrels were also employed in the Shingle style.)

Character-defining features include:

- One- or two- story massing
- Simple building forms
- Front or side gambrel roof often with roof dormers, typically wide with shed roofs
- Clapboard or brick exterior wall cladding
- May have a full-width porch
- Restrained classical detailing, including pediments; columns or pilasters; divided light, double-hung sash windows; and fixed shutters.



L: 322 18th Street (1924). R: 3008 3rd Street (1925).

Sub-theme: Neoclassical

The Neoclassical style includes elements of the late-18th century Classical Revival and Adam (Federal) styles as well as the early 19th-century Greek Revival style, sometimes combining them in the same building. The Classical Revival style was influenced by the work of the 16th century Italian architect Andrea Palladio, who adapted Roman temple forms to residential design. The style is characterized by a dominant entrance portico, usually full height, with classical columns supporting a pediment, and the frequent use of the tripartite Venetian (Palladian) window as a focal point. The Classical Revival style was championed in the United States by Thomas Jefferson, whose designs for the Virginia state capitol, the University of Virginia, and his own home, Monticello, are among the finest American examples of the style.

The related Adam style, a contemporary of the Classical Revival, is based on the work of the Scottish architects and designers Robert, John, and James Adam, who lightened the sober, rectilinear Georgian style by adding round arches, semicircular niches, domes, semicircular or elliptical fanlights, and delicate classical Roman decorative details such as swags, garlands, urns, and grotesques in cast plaster or brightly-colored paint. Both the Classical Revival and the Adam styles were popular in the post-Revolutionary War United States (where the Adam style is known as the Federal style on patriotic principle) from the 1780s until the 1830s, by which time both were supplanted by the Greek Revival style.

The Greek Revival was based on classical Greek, rather than Roman, precedents and was popular in the United States from about 1830 until the outbreak of the Civil War. It is usually characterized by simple forms and bold classical details, including Etruscan or Greek Doric columns and heavy entablatures at the eave and porch.

The Neoclassical Revival styles did not achieve the broader popularity of their related American Colonial Revival contemporary in the 1920s and 1930s. The style is best identified by its symmetrical façade typically dominated by a full-height porch with the roof supported by classical columns. Like the Renaissance Revival, this style was widely used for imposing civic buildings, institutional buildings, and banks.

Character-defining features include:

- Symmetrical façade
- Rectangular plan, sometimes with side wings
- Low-pitched hipped or side gable roof
- Exterior walls clad in masonry veneer or horizontal wood siding
- Paneled wood entrance door with sidelights, transom light, and classical surround
- Double-hung, divided light wood sash windows, sometimes with louvered wood shutters
- Venetian (Palladian) window or round or elliptical accent windows (Classical Revival and Adam/Federal)
- Semicircular or elliptical fanlights over entrance doors (Classical Revival and Adam/Federal)

- Pedimented entrance portico, usually full height, supported on classical columns (Classical Revival and Greek Revival)
- Wide classical entablatures (Greek Revival)
- Roof balustrade (Classical Revival and Adam/Federal)
- Decorative details including swags, garlands, urns, and grotesques (Adam/Federal)



T: Marion Davies Guest House/Annenberg Community Beach House, 415 Palisades Beach Road (1929; Julia Morgan). B: Ocean Park Library, 2601 Main Street (1917; Kegley and Gerity).

THEME: EARLY MODERNISM

Sub-theme: International Style

The International Style – an architectural aesthetic that stressed rationality, logic, and a break with the past – emerged in Europe in the 1920s with the work of Le Corbusier in France, and Walter Gropius and Ludwig Mies van der Rohe in Germany. The United States became a stronghold of Modern architecture after the emigration of Gropius, Mies, and Marcel Breuer. Two Austrian emigrants, Richard Neutra and Rudolph Schindler, helped introduce modern architecture to Southern California in the 1920s. Their buildings were minimalist in concept, stressed functionalism, and were devoid of regional characteristics and nonessential decorative elements. In 1932, the Museum of Modern Art hosted an exhibit, titled simply "Modern Architecture," that featured the work of fifteen architects from around the world whose buildings shared a stark simplicity and vigorous functionalism. The term International Style was coined by Henry Russell Hitchcock and Philip Johnson in their exhibit catalog.

The early impact of the International Style in the United States was primarily in the fields of residential and small-scale commercial design. The economic downturn of the Depression, followed by World War II, resulted in little architectural development during this period. It was not until the postwar period that Americans embraced Modernism, and its full impact on the architectural landscape is observed. Within the International Style, two trends emerged after World War II. The first emphasized the expression of the building's function, following the early work of Walter Gropius, who created innovative designs that borrowed materials and methods of construction from modern technology. He advocated for industrialized building and an acceptance of standardization and prefabrication. Gropius introduced a screen wall system that utilized a structural steel frame to support the floors and which allowed the external glass walls to continue without interruption.

The second postwar trend in the International Style is represented by Mies van der Rohe and his followers. Within the Miesian tradition there are three subtypes: the glass and steel pavilion, modeled on Mies' design for the Barcelona Pavilion (1929); the skyscraper with an all-glass curtain wall like his Seagram Building (1954) in New York; and the modular office building like his design for Crown Hall (1955) at the Illinois Institute of Technology (IIT). While "form follows function" was the mantra of Gropius, "less is more" was the aphorism of Mies. He focused his efforts on the idea of enclosing open and adaptable "universal" spaces with clearly arranged structural frameworks, featuring pre-manufactured steel frames spanned with large sheets of glass.

Character-defining features include:

- Rectangular massing
- Balance and regularity, but not symmetry
- Clear expression of form and function

- Steel frame structure used as an organizing device
- Elevation of buildings on tall piers (piloti)
- Flat roofs
- Frequent use of glass, steel, concrete, and smooth plaster
- Horizontal bands of flush windows, often meeting at corners
- Absence of ornamentation
- Column-free interior spaces



810 Franklin Street (1947; Carl Maston).

Sub-theme: Art Deco

Art Deco originated in France in the 1910s as an experimental movement in architecture and the decorative arts. It developed into a major style when it was first exhibited in Paris at the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, from which it takes its name. The Exposition's organizers had insisted on the creation of a new, modern aesthetic. The architecture of the Art Deco movement rejected the rigid organizational methods and classical ornamentation of the Beaux Arts style. It emphasized a soaring verticality through the use of stepped towers, spires, and fluted or reeded piers, and embraced highly stylized geometric, floral and figurative motifs as decorative elements on both the exterior and interior. Ornate metalwork, especially aluminum, glazed terra cotta tiles, and bright colors were hallmarks of the style.

Art Deco was the first popular style in the United States that consciously rejected historical precedents. It was instead a product of the Machine Age and took its inspiration from industry and transportation. It was only briefly popular in Santa Monica, from the late 1920s until the late 1930s, and was employed primarily in commercial and institutional buildings, and occasionally in multi-family residential buildings. It was rarely used for single-family residences. By the mid-1930s, in the depths of the Great Depression, the highly decorated style was already viewed as garish and overwrought, and it was soon abandoned in favor of the cleaner, simpler Streamline Moderne style.

Character-defining features include:

- Vertical emphasis
- Smooth wall surfaces, usually of plaster
- Flat roofs with decorative parapets or towers
- Stylized decorative floral and figurative elements in cast stone, glazed terra cotta tiles, or aluminum
- Geometric decorative motifs such as zigzags and chevrons
- Stepped towers, piers, and other vertical elements
- Metal windows, usually fixed or casement



L: 1611-1615 Montana Avenue (1930). R: 1017 4th Street (1930).

Sub-theme: Streamline Moderne/PWA Moderne

The constraints of the Great Depression cut short the development of Art Deco architecture, but replaced it with a purer expression of modernity, the Streamline Moderne. Characterized by smooth surfaces, curved corners, and sweeping horizontal lines, Streamline Moderne is considered to be the first thoroughly Modern architectural style to achieve wide acceptance among the American public. Inspired by the industrial designs of the period, the style was popular throughout the United States in the late 1930s. Unlike the equally modern but highly-ornamental Art Deco style of the late 1920s, Streamline Moderne was perceived as expressing an austerity more appropriate for Depression-era architecture. The prime movers behind the Streamline Moderne style such as Raymond Loewy, Walter Dorwin Teague, Gilbert Rohde, and Norman Bel Geddes all disliked Art Deco, seeing it as falsely modern.

The origins of the Streamline Moderne are rooted in transportation design, which took the curved form of the teardrop, because it was the most efficient shape in lowering the wind resistance of an object. Product designers and architects who wanted to express efficiency borrowed the streamlined shape of cars, planes, trains, and ocean liners. Streamline Moderne architecture looked efficient in its clean lines. It was in fact relatively inexpensive to build because there was little labor-intensive ornament like terra cotta; exteriors tended to be concrete or plaster. The Streamline Moderne's finest hour was the New York World's Fair of 1939-40. Here, the "World of Tomorrow" showcased the cars and cities of the future, a robot, a microwave oven, and a television, all in streamlined pavilions. While the style was popular throughout Southern California during the 1930s, there are relatively few examples simply because there was so little construction activity during the Depression.

Art Deco and Streamline Moderne were not necessarily opposites. A Streamline Moderne building incorporating some Art Deco elements was not uncommon, particularly in the Federally-funded projects of the Works Progress Administration. The buildings executed under those programs are often referred to as PWA Moderne. They incorporate the clean lines of Streamline Moderne with simplified decorative elements of Art Deco to create an appropriately monumental but restrained architectural language for post offices, courthouses, schools, libraries, city halls, bridges, and other institutional and infrastructure projects across the country.

Character-defining features include:

- Horizontal emphasis
- Asymmetrical façade
- Flat roof with coping
- Smooth plaster wall surfaces
- Curved end walls and corners
- Glass block and porthole windows

- Flat canopy over entrances
- Fluted or reeded moldings or stringcourses
- Pipe railings along exterior staircases and balconies
- Steel sash windows



T: Vogue Apartments, 633 9th Street
(1937; GG. McAlister). B: 901 Montana
Avenue (1939).

Sub-theme: Late Moderne

The Late Moderne style incorporates elements of both the Streamline Moderne and International styles. While the earliest examples appeared in the late 1930s, the style reached its greatest popularity in large-scale commercial and civic buildings of the late 1950s and 1960s. The Late Moderne style is frequently identified by the use of the bezeled window, where horizontal groupings of windows are outlined in a protruding, bezel-like flange, often in a material and color that contrasts with the surrounding wall surface.

Character-defining features include:

- Horizontal emphasis
- Exposed concrete or cement plaster veneer
- Flat roofs
- Horizontal bands of bezeled windows, sometimes with aluminum louvers
- Operable steel sash windows (casement, awning, or hopper)
- Projecting window frames



L: Christian Institute of Spiritual Science, 1308 2nd Street (1949). R: Associated Telephone Company Building, 604 Arizona Avenue (1950; A.C. Martin & Associates).

THEME: MINIMAL TRADITIONAL

The Minimal Traditional style is defined by a single-story configuration, simple exterior forms, and a restrained use of traditional architectural detailing. The Minimal Traditional house was immensely popular in large suburban residential developments throughout the United States during the 1940s and early 1950s. The style had its origins in the principles of the Modern movement and the requirements of the FHA and other Federal programs of the 1930s. Its open plan reflected the developer's desire for greater efficiency. Modern construction methods addressed the builder's need to reduce costs and keep homes affordable to the middle class. Conventional detailing appealed to conservative home buyers and mortgage companies. In Southern California, the style is closely associated with large-scale residential developments of the World War II and postwar periods. Primarily associated with the detached single-family house, Minimal Traditional detailing was also applied to apartment buildings of the same period.

Character-defining features include:

- One-story height
- Rectangular plan
- Medium or low-pitched hip or side-gable roof with shallow eaves
- Smooth stucco wall cladding, often with wood lap or stone veneer accents
- Wood multi-light windows (picture, double-hung sash, casement)
- Projecting three-sided oriel
- Shallow entry porch with slender wood supports
- Wood shutters
- Lack of decorative exterior detailing



L: 2412 22nd Street (1940). R: 2406 22nd Street (1940).

THEME: POST-WORLD WAR II MODERNISM

Sub-theme: Mid-century Modern

Mid-century Modern is a term used to describe the post-World War II iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-century Modern represents the adaptation of these elements to the local climate and topography, as well as to the postwar need for efficiently-built, moderately-priced homes. In Southern California, this often meant the use of wood post-and-beam construction. Mid-century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired “second generation” Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These post-war architects developed an indigenous Modernism that was born from the International Style but matured into a fundamentally regional style, fostered in part by *Art and Architecture* magazine’s pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations.

Character-defining features include:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed post-and-beam construction, in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors, and clerestory windows
- Exterior staircases, decks, patios and balconies
- Little or no exterior decorative detailing
- Expressionistic/Organic subtype: sculptural forms and geometric shapes, including butterfly, A-frame, folded plate or barrel vault roofs



T: Montana Avenue Branch Library, 1704 Montana Avenue (1959; Weldon J. Fulton). Photo by Del Hagen Studios, 1960. Source: Santa Monica Public Library. B: 1621 Centinela Avenue (1953; Joseph D. Mirabella).

Mid-century Modern Sub-type: A-Frame

The A-frame emerged in the 1950s, and lasted through the 1970s. Resembling the letter “A,” the design is composed of two sloping roofs that extend to the ground, creating an overall triangular shape. In the mid-1960s, as a result of increased free time and disposable income, the middle class became the target market for the A-frame house, which was advertised as affordable and aesthetically refreshing. It provided a stylistically exotic architectural alternative to traditional homes. The bold yet whimsical design was seen as an appealing choice for vacation homes, as it was suitable for a variety of terrains. Some featured a front deck.

Despite practical flaws such as awkward unused space, lack of adequate natural light, and inefficient heating and cooling solutions, by the mid-1960s, the A-frame had become a cultural icon. The style was incorporated into restaurants, churches, commercial buildings, and playhouses, until it fell out of favor in the late 1960s.

Character-defining features include:

- Two sloping roofs that extend to the ground, creating an overall triangular, or “A,” shape
- One- and one-and-one-half story massing



Wienerschnitzel, 3010 Pico Boulevard (1966).

Sub-theme: Corporate Modern

Corporate Modernism drew from International Style and Miesian precedents, celebrating an expression of structure and functionality in outward appearance. Embraced whole-heartedly in postwar Los Angeles, Corporate Modernism was the predominant style of large-scale corporate office buildings from the late 1940s until the late 1960s. Practitioners of the style embraced new construction techniques which allowed for large expanses of glass, visually broken by strong horizontal or vertical divisions of steel or concrete.

Character-defining features include:

- Box-shaped form
- Constructed of concrete, steel and glass
- Flat roofs, either with flush eaves or cantilevered slabs
- Horizontal bands of flush, metal-framed windows, or curtain walls
- Lack of applied ornament
- Articulated ground story, often double-height and set back behind columns or *pilotis*
- Integral parking lot, either subterranean or above grade
- Landscaped plaza or integral plantings at ground floor



L: City National Bank Plaza, 1211 6th Street (1946-1969; Sheldon L. Pollack Corporation). R: Union Bank Building, 2444 Wilshire Boulevard (1961; Allison & Ribble).

Sub-theme: Ranch

The Ranch style emerged from the 1930s designs of Southern California architect Cliff May, who merged modernist ideas with traditional notions of the working ranches of the American West and in particular, the rustic adobe houses of California's Spanish- and Mexican-era *ranchos*. The resulting architectural style – characterized by its low horizontal massing, sprawling interior plan, and wood exterior detailing - embodied the mid-century ideal of “California living.” The Ranch style enjoyed enormous popularity throughout the United States from the 1940s to 1970s. It epitomized unpretentious architecture and dominated the suburbs of the post-World War II period. It was more conservative than other modern residential architecture of the period, often using decorative elements based on historical forms and capitalizing on the national fascination with the “Old West.” The underlying philosophy of the Ranch house was informality, outdoor living, gracious entertaining, and natural materials.

The most common style of Ranch house is the California Ranch. It is characterized by its one-story height; asymmetrical massing in L- or U-shaped plans; low-pitched hipped or gabled roofs with wide overhanging eaves; a variety of materials for exterior cladding, including plaster and board-and-batten; divided light wood sash windows, sometimes with diamond-shaped panes; and large picture windows. Decorative details commonly seen in California Ranch houses include scalloped bargeboards, false cupolas and dovecotes, shutters, and iron or wood porch supports. The California Ranch house accommodated America's adoption of the automobile as the primary means of transportation with a two-car garage that was a prominent architectural feature on the front of the house, and a sprawling layout on a large lot. Floor plans for the tracts of Ranch houses were usually designed to meet the FHA standards, so that the developer could receive guaranteed loans.

Another variation on the Ranch house was the Modern Ranch, which was influenced by Mid-century Modernism. Modern Ranches emphasized horizontal planes more than the California Ranch, and included modern instead of traditional stylistic details. Character-defining features included low-pitched hipped or flat roofs, prominent rectangular chimneys, recessed entryways, and wood or concrete block privacy screens. Other stylistic elements resulted in Asian variations.

Character-defining features include:

- One-story height
- Sprawling plan L- or U-shaped plan, often with radiating wings
- Low, horizontal massing with wide street façade
- Low-pitched hipped or gable roof with open overhanging eaves and wood shakes
- Plaster, wood lap, or board-and-batten siding, often with brick or stone accents
- Divided light wood sash windows (picture, double-hung sash, diamond-pane)
- Wide, covered front porch with wood posts

- Attached garage, sometimes linked with open-sided breezeway
- Details such as wood shutters, attic vents in gable ends, dove-cotes, extended gables, or scalloped barge boards
- Modern Ranch sub-type may feature flat or low-pitched hipped roof with composition shingle or gravel roofing; metal framed windows; wood or concrete block privacy screens



T: 2154 La Mesa Drive (1947).
B: 3035 Paula Drive (1956).

Sub-theme: Googie

Googie has been described as Modernism for the masses. With its swooping lines and organic shapes, the style attempted to capture the playful exuberance of postwar America. Named for the John Lautner-designed Googie's Restaurant in Los Angeles, the style was widely employed in roadside commercial architecture of the 1950s, including coffee shops, bowling alleys, and car washes. It exaggerated the vocabulary of Mid-century Modern design to catch the eye of passing motorists with dramatic sculptural rooflines, shimmering walls of glass, abstract shapes, and prominent integral signage.

Character-defining features include:

- Expressive rooflines, including butterfly, folded-plate, and cantilevers
- Organic, abstract, and parabolic shapes
- Clear expression of materials, including concrete, steel, asbestos, cement, glass block, plastic, and plywood
- Large expanses of plate glass
- Thematic ornamentation, including tiki and space age motifs
- Primacy of signage, including the pervasive use of neon



L: Penguin's Coffee Shop, 1670 Lincoln Boulevard (1959; Armét and Davis). R: 1302 Pico Boulevard (1961).

Sub-theme: Tiki

The Tiki style is a themed architecture, loosely inspired by Polynesian precedents. It was first popularized in California the 1930s with the founding of two successful Polynesian themed restaurants, Don the Beachcomber in Hollywood and Trader Vic's in Oakland, both of which featured exotic rum-based cocktails, flaming torches, and carved wood statues. In the years after World War II the fad for Polynesian-themed kitsch was fueled in part by the stories and souvenirs of soldiers returning from service in the Pacific. It was disseminated on a much wider level by Norwegian explorer Thor Heyerdahl's sensational 1947 voyage from South America to Polynesia on a raft called Kon-Tiki, and by *Tales of the South Pacific*, James Michener's 1948 Pulitzer Prize winning collection of short stories that was adapted into the hit Broadway musical *South Pacific*. In the 1950s and 1960s the romanticized exoticism of Tiki design found its way into restaurants, bars, motels, apartment buildings, and even private homes with towering A-frame rooflines, carved wood beams, lava rock walls, and bamboo trim.

Character-defining features include:

- Prominent A-frame roof
- Flared ridge beams, eaves, and rakes
- Carved wood ridge beams and outriggers
- Lava rock veneer
- Bamboo trim
- Polynesian-themed decorative features including tiki statues, patterned panels, friezes and murals, and torches
- Tropical landscaping including palm trees



1227 Euclid Street (1963; Armet & Davis).

THEME: LATE MODERN STYLES

Sub-theme: Late Modernism

Late Modern is a blanket term used to describe the evolution of Modern architecture from the mid-1950s through the 1970s. It is typically applied to commercial and institutional buildings. Unlike the straightforward, functionalist simplicity of International Style and Mid-century Modernism, Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces such as glass skin or concrete, and a sometimes exaggerated expression of structure and systems. Significant architects who produced works in the style include Marcel Breuer, Philip Johnson, Cesar Pelli, Piano and Rogers, and John Portman.

Character-defining features include:

- Bold geometric volumes
- Large expanses of unrelieved wall surfaces
- Uniform use of cladding materials including glass, concrete, or masonry veneer
- Exaggerated expression of structure and systems
- Hooded or deeply set windows
- Little or no applied ornament



General Telephone Building, 100 Wilshire Boulevard (1971; Daniel, Mann, Johnson and Mendenhall).

Sub-theme: New Formalism

New Formalism is a sub-type of Late Modern architecture that developed in the mid-1950s as a reaction to the International Style's strict vocabulary and total rejection of historical precedent. New Formalist buildings are monumental in appearance, and reference abstracted classical forms such as full-height columns, projecting cornices, and arcades. Traditional materials such as travertine, marble, or granite were used, but in a panelized, non-traditional form. In Southern California, the style was applied mainly to public and institutional buildings. On a larger urban design scale, grand axes and symmetry were used to achieve a modern monumentality. Primary in developing New Formalism were three architects: Edward Durrell Stone, who melded his Beaux Arts training with the stark Modernism of his early work; Philip Johnson; and Minoru Yamasaki. All three had earlier achieved prominence working within the International Style and other Modernist idioms.

Character-defining features of New Formalism include:

- Symmetrical plan
- Flat rooflines with heavy overhanging cornices
- Colonnades, plazas and elevated podiums used as compositional devices
- Repeating arches and rounded openings
- Large screens of perforated concrete block, concrete, or metal



Ernie White Insurance Building, 1255 Lincoln Boulevard (1965; Weldon J. Fulton).

THEME: POSTMODERNISM

Sub-theme: Postmodernism⁷²⁹

Postmodernism developed in the 1970s partly in response to the social and political upheavals of the 1960s, and like Late Modernism was a conscious reaction against the rigid architectural language of earlier Modern styles. But while Late Modern architects attempted to adapt the tenets of Modernism to contemporary culture, Postmodern architects rejected them altogether and instead resurrected traditional building forms, from the Classical to the vernacular, in an effort to reintroduce decorative detail and human scale, and to convey symbolic meaning through commonly recognizable features. Traditional details, including pediments, arches, keystones, and columns, were used in unconventional and abstracted ways, and were frequently applied as superficial surface ornament unrelated to the underlying structural system. Postmodern buildings frequently feature an exaggerated monumentality and a broad palette of colors, from saturated to pastel. Some of the early leading architects of the movement include Robert Venturi, Michael Graves, and Charles Moore, whose Piazza d'Italia in New Orleans (1979), a pastiche of Roman colonnades, neon lighting, bright colors, and a tiered fountain in the shape of the Italian peninsula, has become an icon of the style.

Postmodernism was applied to a variety of property types including commercial (primarily office buildings and hotels); industrial, particularly those related to the entertainment industry; institutional (including educational, civic, and visual and performing arts venues); and residential, including single-family and multi-family residences. Postmodern commercial and industrial buildings are typically subdued in design and tend to blend into their surroundings, with little or no signage, an anonymous exterior, and an inward focus. Postmodern institutional buildings often use abstracted ornamentation and exaggerated monumentality to evoke historical associations and call attention to the building's program. Postmodern residential buildings are usually bold in design, often using bright colors and industrial materials to set them apart from their residential neighbors.

Character-defining features include:

- Formal composition
- Exaggerated monumentality
- Exaggerated or abstracted ornamentation, especially classical details including pediments, arches, keystones, and columns, usually applied as surface ornament
- Stucco used as exterior cladding
- Broad palette of saturated and pastel colors

⁷²⁹ Adapted from City of Los Angeles, Department of City Planning. "Architecture and Design," *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011.

Sub-theme: Deconstructivism

The Postmodern rejection of orthodox Modernism also fostered the development in the 1970s and 1980s of Deconstructivism, as architects in Europe and the United States began to develop forms that reflected what they perceived to be a chaotic world, and critiqued or subverted the traditional notions of architectural order. Deconstructivist buildings typically feature seemingly random colliding forms and intersecting planes that lack any geometric organization, executed in cheap, off-the-shelf industrial materials such as stucco, corrugated metal, plywood, and chain link. Examples of the style reflect a populist approach and a tradition of experimentation in Los Angeles architecture.

Some of Deconstructivism's most prominent practitioners who helped to define the style worked in the Los Angeles area, and many lived and worked in Santa Monica. Frank Gehry, who studied at USC and settled in Santa Monica in the early 1970s, began to attract national attention around the same time.⁷³⁰ His use of common building materials like plywood, chain-link fencing, and corrugated metal at the Gemini G.E.L. studios (1979) and his own residence in Santa Monica (1978) bucked preconceived notions of utility and beauty, and influenced the Deconstructivist movement. The press and architectural community referred to Gehry and a cadre of other young architects who experimented with form and material in unconventional applications – including Eric Owen Moss, Thomas Mayne, and Craig Hodgetts – members of the “L.A. School.”⁷³¹

Simultaneously, the well-established architecture school at the University of Southern California was joined by the Graduate School of Architecture and Urban Planning at UCLA, and then the radical new Southern California Institute of Architecture (SCI-Arc). SCI-Arc was founded in 1972 in Santa Monica by a group of faculty and students from the Department of Architecture at California State Polytechnic University, Pomona, who wanted to approach the subject from a more experimental perspective than that offered by traditional schools.⁷³² Young faculty at these new schools included Moss, Mayne, Hodgetts, Robert Mangurian, Michael Rotondi, Eugene Kupper, and Fred Fisher. Though often limited to remodels in then-funky neighborhoods, these architects used limited budgets to their advantage by highlighting cheap industrial materials.⁷³³

⁷³⁰ “1970-1980: Los Angeles Rediscovered,” Los Angeles Conservancy, <https://www.laconservancy.org/explore-la/curating-city/modern-architecture-la/history-la-modernism/1970-1980-los-angeles> (accessed January 2017).

⁷³¹ “Frank Gehry,” Los Angeles Conservancy, <https://www.laconservancy.org/architects/frank-gehry> (accessed January 2017).

⁷³² “History of SCI-Arc,” Southern California Institute of Architecture, <https://sicarc.edu/institution/about/history> (accessed January 2017).

⁷³³ “1970-1980: Los Angeles Rediscovered,” Los Angeles Conservancy.

Character-defining features include:

- Seemingly random arrangement of colliding forms and intersecting planes
- May have dramatic rooflines, including shed-like or mono-pitch
- Typically incorporates industrial materials, such as cinder block, asphalt, corrugated metal, or chain link fencing
- Displays eclectic and starkly contrasting elements, materials, colors, patterns, or massing, often resulting in a loosely- assembled or unfinished appearance



L: Frank Gehry House, 1002 22nd Street (1907; alterations by Frank

Sub-theme: Sculptural/Glass Skin⁷³⁴

The pragmatic emphasis of Late Modernism was a rejection of the strict rationality associated with the traditional architectural language of earlier Modern styles, and was seen as a democratization of the Modernist aesthetic. One expression of Late Modernism is the Sculptural style. These buildings were typically rendered in a single monochromatic material, such as glass skin or concrete, so that the building reads as a stand-alone minimalist sculpture rather than a composition of parts. The glass membrane design system was pioneered by the Los Angeles architecture firm DMJM in the late 1960s under the direction of architects Cesar Pelli and Anthony Lumsden. By reversing the mullions inward, the system enabled a completely new way of wrapping a building in a smooth glass curtain wall. DMJM introduced the system in 1969 in the Century City Medical Plaza, and the system soon became ubiquitous.⁷³⁵ These buildings became symbols of company identity and lent themselves to corporate branding. They would characterize global corporate vernacular through the 1980s.

The Sculptural architectural style was typically applied to large-scale commercial and industrial buildings that used chamfers, cuts, punch-outs, sharp angles, and curves to break apart the basic rectangular form.

Character-defining features include:

- Typically displays bold, sculptural forms, often with chamfers or cut-outs
- May have sharply articulated angles and distinctive geometric forms
- Smooth, continuous surfaces over the primary massing or entirety of the building
- Usually rendered in a single monochromatic material, such as glass skin or concrete
- Glass skins are typically set in a grid of minimal metal mullions
- Window or door articulation may be subsumed into distinctive cladding or distinctive shape

⁷³⁴ Adapted from City of Los Angeles, Department of City Planning. "Architecture and Design," *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011.

⁷³⁵ "DMJM," Los Angeles Conservancy, <https://www.laconservancy.org/architects/dmjm> (accessed February 2017).

Sub-theme: High Tech/Structural Expressionism⁷³⁶

Another 1970s variation of Late Modernism is the High Tech style, which exaggerates Modernism's emphasis on function and transparency by openly revealing structural and infrastructural components (escalators, elevators, air ducts, structural systems) which would normally be enclosed or hidden. Designs typically employ metal and glass with an exterior color palette of white, black or grey, often with exposed components painted in bright colors. Although constructed for a variety of uses, including institutional, these buildings especially became symbols of company identity and lent themselves to corporate branding.

The best-known example of the style is the Centre Georges Pompidou in Paris, completed in 1977.

Character-defining features include:

- Metal and glass exterior with a limited color palette of white, black or grey
- Artistically-treated, deliberately exposed structural and infrastructural components (escalators, elevators, air ducts, structural systems) which may be painted in bright colors



Suntech Townhomes, 2433 28th Street (1981; Steve Andre & David Van Hoy, Urban Forms Organization).

⁷³⁶ Adapted from City of Los Angeles, Department of City Planning. "Architecture and Design," *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011.

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INDEX

A

A.C. Crippen & Son, 80
 A.C. Martin & Associates, 181, 211
 A.H. Larson Construction Company, 275
 A.M.E. Church, 290
 Abdo, Judy, 303
 Academy of the Holy Names, 203, 219
 Ache, William, 166
 Aero Theater, 173
 Aeronautics, Aerospace, Electronics, and Computer Technology, 263
 Aerophysical Development Corporation, 263
 Aerospace, 25, 28, 246, 250, 257, 259, 263, 274, 277
 A-frame, 366, 368, 373
 African American, 26, 28, 54, 55, 211, 221, 230, 288, 297, 393, 403
 African American Community in Santa Monica, 288
 Agriculture, 148, 236, 237
 Aherne, Brian, 101
 Ahmanson, Howard F., Sr., 185
 Airplane bungalow, 339
 Airport, 176, 183, 249, 254, 256, 260, 266, 272
 Airport Administration Building, 274
 Albert Parvin & Company, 181, 189
 Allison & Allison, 201, 202, 217
 Allison & Ribble, 182, 183, 267
 Alpha Engineering Corporation, 263
 Altoon, John, 308, 310
 Alva, Tony, 319
 American Appliance Company, 275
 American Ceramic Products, 262
 American Colonial Revival, 229, 323, 334, 354, 357
 American Foursquare, 323, 335
 American Grand Prize, 162
 American Legion, 206
 Anderson, Milton L., 175
 Anderson, W.P., 70
 Andrews, Lynwood M., 61
 Ange, Jules J., 48, 49
 Annenberg Community Beach House, 101
 Apartment house, 114, 122, 142, 390
 Appian Way Apartments, 140
 Aragon Ballroom, 159, 173
 Arcadia Hotel, 95, 98, 107, 153, 154, 155, 203, 241
Architect and Engineer, 62
Architectural Forum, 110, 391
Architectural Record, 66, 226, 271
Architecture in America, 226
 Arkansas Traveler Inn, 290
 Armét, Davis, Newlove, 175

Armstrong, Donald, 76
 Armstrong, R.W., 49
 Arnold, H. H. "Hap", 265
 Art Deco, 71, 125, 152, 215, 323, 329, 344, 361, 362
 Art Students League of Los Angeles, 306
 Artesian Tract, 48, 49
 Arthur Froelich & Associates, 124
 Artist, 28, 304
Arts and Architecture, 271, 391
 Asian American, 282
 Aston, Taggart, 168
 Atlantic Transfer, 243
 Auerbach, Ernest, 126, 389
 Austin and Brown, 206
 Austin Heights, 53, 57, 129, 382
 Auto racing, 162
 Automobile, 27, 30, 36, 42, 73, 74, 82, 88, 95, 102, 147, 162, 174, 190, 236, 241, 242, 245, 370
 Aviation, 25, 28, 147, 246, 247, 248, 250, 257, 260, 263, 277

B

Baers Market, 284
 Baker, Arcadia Bandini de, 205, 208, 209, 211, 212, 297
 Baker, Robert Symington, 32, 148
 Baker, Samuel G., 79, 83
 Baldessari, John, 308, 310
 Bank of Santa Monica, 61, 64, 90, 96, 203
 Banks & Financial Institutions, 185
 Barclay, Richard, 184
 Barienbrock, Frederick, 223
 Barker Brothers, 175
 Barclay-Curci Company, 184
 Barnes, Frank, 294
 Barnum Hall, 218
 Barteaux, John M., 79, 83
 Bassett & Nebeker Lumber Yard, 239
 Bathhouse, 34, 154, 160, 302
 Baume, Edward J., 173, 203
 Bay Amusement Company, 187
 Bay Cities Dye Works, 244
 Bay Cities Garage, 242
 Bay Cities Guaranty and Loan Association, 152
 Bay Cities Ornamental Iron Works, 240
 Bay District Paving, 276
 Bay Street Beach, 291
 Bayview Manor Apartments, 132
 Beach culture, 313
 Beach Park 4, 317
 Beach volleyball, 147, 313, 315

Beale, Edward F., 148
 Beat, 311
 Beck, William C., 136
 Becket, Welton, 85, 224
 Belmar Place, 290, 295
 Benevolent and Protective Order of Elks, 205
 Bengston, Billy Al, 310
 Benham Kite & Associates, 186
 Bentley, Joseph, 90, 93
 Bergamot Station, 257, 275, 276, 398
 Berry, W.E., 236
 "Bert," 275, 318
 Bertlemann, Lawrence, 318
 Beth Shir Shalom, 221, 383
 Bicknell Hill, 318
 Biddlecom's Tire Works, 243
 Biff's, 175
 Bisexual, 300
 Bishop, Horatio W., 214
 Bitch Beach, 301
 Blake, Tom, 313, 314
 Bob Burns, 178
 Boehme & Crossier Subdivision, 49
 Boehme, E.W., 48, 49, 64
 Boggs and McBurney Aircraft, 263
 Boheme, George, 203
 Bohn, John M., 263
Boko Kan, 283, 298
 Bonitas, 204
 Bosbyshell, William, 67
 Bowles, Edward, 265
 Boyd, Bruce, 312
Braceros, 298
 Braun, Bryant & Austin, 239
 Braun, Reinhardt A., 308
 Breakers, 189, 206, 350
 Breakers Motor Hotel, 180, 189
 Breakwater Association, 168
 Brecht, Bertolt, 307
 Breitbart, 177
 Brewer, Paul, 316
 Bridges, 110, 232, 362
 Bristol Pier, 158, 390
 Bristol Pier Café, 158
 Brooks + Scarpa, 276
 Brown, Carroll H., 155
 Bruce's Beach, 291
 Bundy, C.L., 48, 56, 61, 69, 77
 Bundy, F.E., 49, 50, 100
 Bundy, G.G., 242
 Bundy, Nathan, 88
 Bundy, Tom, 100
 Bundy, Tom C., 69
 Bungalow court, 46, 88, 107, 108, 116, 117, 122, 127, 128, 138, 142
 Burkes, Arthur, 290

Burkhard Investment Company, 84
 Burks, Dana, 49
 Burns, Bob and Elizabeth Teeter, 178
 Burton Manufacturing Company, 269
 Busch, Louis T., 48, 49
 Bussard and Bussard, 222
 Byers, John, 66, 74, 76, 100, 216

C

C.C. Cross & Son, 41
 Caldwell, George, 293
 California Art Products, Inc., 262
 California Ceramics/Pottery Industry, 261
 California Federal Savings and Loan Association, 186
 California Investment Corporation, 50
 California Military Academy, 203
 California Ornamental Brick Company, 158
 California Register of Historical Resources, 20, 21
 California State Association of Colored Women's Clubs, Inc., 220
 Calvary Baptist Church, 211, 222, 290, 294
 Camera Obscura, 155, 212
 Campbell, G.F., 214
 Campbell, James, 209
 Cantwell, John J., 220
 Canyon School, 290, 297
 Canyon Vista Park, 64, 75, 76
 Capital for Technical Industries, Inc., 182
 Carlise, Thomas, 88
 Carlthorp School, 218
 Carnegie, Andrew, 203
 Carrillo & Bewly, 242
 Carson, J. Gamble, 77
 Carter, Rev. Welford P., 294
 Carter, William H., 167
 Casa del Mar, 155, 171, 173, 206
 Casa Escobar, 178
 Casad, Roland, 79, 83
 Case Study Program, 366
 Catalina Equipment Company, 314
 Central Aircraft and Engines Company, 250
 Central Beach Tract, 89, 92, 93
 Central Tower Building, 166
 Century Federal Saving and Loan Association, 186
 Champagne Towers, 124
 Chandler, Harry, 247
 Charles Luckman & Associates, 179
 Charmont Apartments, 125
 Chase Hotel, 206
 Chelsea Green, 48, 50
 Chez Jay, 178, 402
 Christian Methodist Episcopal Church, 288, 398
 Christy & Wise, 238
 City Hall, 123, 199, 223, 232, 306

City infrastructure, 196
 City of Santa Monica Landmark, 33, 66, 68, 101, 125, 140, 149, 152, 155, 159, 166, 167, 172, 174, 178, 181, 189, 199, 204, 205, 208, 210, 211, 214, 215, 216, 218, 223, 243, 314
 City Redevelopment Agency, 88
 City Water Company, 196, 197
 Civic Center, 224, 288, 291
 Civic development, 27, 195, 196, 199, 214, 223, 224, 232, 391, 400
 Civil rights, 288, 294, 299, 300, 302
 Clapp Brothers Drug Store, 204
 Clarendon Hotel, 155
 Clark, E.P., 98, 297
 Cloudster, 247
 Clover Field, 50, 83, 134, 212, 236, 248, 249, 251
 Clover Park, 185, 230
 Cloverfield Aviation, 263
 Coffee Dan's, 175
 Cold War, 257, 266, 267, 394
 Collbohm, Franklin, 265
 Collins, A.L., 175
 Colored Methodist Episcopal Church, 210, 288
 Commercial Development, 27, 146, 148, 165, 173, 174
 Commercial Office Buildings & Corporate Headquarters, 181
 Commercial Vernacular, 323, 333
 Conliss, E.B., 46
 Connell, Walter F., 50
 Consolidated Builders, Inc., 58
 Co-operative Supply Station, 242
 Copeland Square, 90, 93, 94
 Corner Broadway 161 Street, Inc., 136
 Corporate Modern, 324, 369
 Corwin, George, 57
 Courtyard apartment, 118, 134
 Courtyard Apartment, 142
 Courtyard apartments, 118
 Cox, J.W., 262
 Craftsman, 42, 43, 65, 66, 67, 68, 107, 108, 122, 138, 140, 323, 335, 337, 339, 340
 Crawford Apartments, 139
 Crawford, Rowland H., 174
 Crescent Bay Masonic Lodge, 290
 Crescent Bay Park, 211, 212
 Crescent Bay Tract, 89, 92
 Criteria Consideration, 19
 Crystal Baths, 301
 Crystal Pier, 158
 Crystal Plunge, 155
 Curci, Shurl, 184

D

Damron, 302

Daniel, Mann, Johnson & Mendenhall, 124
 Darden, Charles S., 292
 Davidson, J.R., 76
 Davies, J.M., 93
 Davies, Marion, 101, 227, 301, 392
 Davis, J.J., 46, 48, 65, 66
 Dawn Motel, 178
 Day, Carl, 309
 Daystrom Pacific Corporation, 270
 Deardorff, Tom, 275
 Deardorff-Jackson Company, 275
 Deauville Club, 173
 Deconstructivism, 324, 377
 Del E. Webb Corporation, 124
 Del Webb Construction, 141
 Dewdrop Inn and Café, 290
 Diebenkorn, Richard, 89, 308, 309, 400, 405
 Dingbat, 107, 112, 113, 120, 123, 142, 384, 391, 399
 Dogtown, 314, 317, 318, 399
 Doleshall, W.A., 236
 Donley, Thomas, 79, 83
 Dorman, Richard, 228, 271
 Douglas Aircraft. *See* Douglas Aircraft Company
 Douglas Aircraft Company, 27, 28, 58, 74, 83, 137, 147, 212, 214, 230, 246, 247, 250, 251, 255, 257, 258, 263, 264, 265
 Douglas Employee Welfare Office, 251
 Douglas Park, 50, 211, 212, 248
 Douglas Shipping and Receiving Facility, 255
 Douglas World Cruisers, 248
 Douglas, Donald, 247, 259, 265
 Douglas, Donald W., 77
 Douglas, William E., 77
 Downtown, 40, 45, 122, 123, 149, 166, 275
 Doyle, J.J., 79, 83
 Drawing Room, 312
 Drescher, John, 258
 Drescherville, 312
 Dudley Thomas, 259
 Dudley, Thomas Horace, 45
 Duplex, 115, 136, 142
 Durfee, M. Eugene, 166
 Dutch Colonial Revival, 323, 356

E

E. R. Allen's Livery Stable, 241
 E.H. Plesset Associates, Inc., 182
 Eager & Eager, 65
 Early Development of Art and Culture, 304
 Early Industrial Development, 236
 East Santa Monica, 79, 80
 Edgewater Club, 173, 206, 220
 Edison Electric Company, 198
 Edison Elementary, 225

Educational Institutions, 200, 216, 224
 Eichleberger, Harry M., Jr, 85
 Eisenhower Interstate System, 260
 Elliott, J. S., 203
 Ellis, Richard, 186
 Ellsberg, Daniel, 184, 267
 Ellwood, Craig, 271, 366
 Emigré, 301, 304, 305, 306, 308
 Employee Transportation and Housing Bureau, 135, 251
 Engblom, Skip, 314
 Engle, J.H., 250
 Erkenbrecher Syndicate, 53, 54, 57, 389
 Erkenbrecher Tract, 54, 128
 Erkenbrecher, Byron, 53
 Ernest Auerbach Company, 126
 Erwin Heights, 56
 Erwin, W.A., 56
 Escobar, Juan and Rosa, 178
 Estep, Joseph M., 214
 Eureka Transfer Company, 243
 Evans & Sons Garage, 242
 Evans, Louis, 76
Evening Journal, 244
 Executive Order 8802, 293
 Executive Order 9066, 285
 Executive Order 9835, 294
 Exotic Nursery, 240

F

F&P Investment Corporation, 72
 Fair Employment Practice Committee, 293
 Fair Housing Council of Santa Monica, 295
 Fairmount Hills. *See* Fairmount Villas
 Fairmount Villas, 60, 61, 384
 Fairview Heights Branch, 220
 Farquhar, Robert, 66, 68, 201
 Fashion Feed and Sale Stables, 241
 Federal Housing Administration, 111
 Federal Public Housing Authority, 286
 Federal Screw Products Company, 250
 Fetterman, Peter, 276
 Fickett, Edward, 124
 Fiondella, Jay, 178
 Fire department, 199
 First African Methodist Episcopal Church, 55, 211, 290, 298
 First African Methodist Episcopal Church by the Sea, 211
 First Church of Christ Science, 210, 229
 First United Methodist Church, 208, 229
 Fisher Lumber Company, 259
 Fitzgerald, Thomas, 93
 Fleishment, Maurice H., 132
 Florence, Kirk, 275

Forsyth, J. W., 208
 Fountain Glen, 90, 92, 93
 Fourplex, 115, 142
 Fox and Hounds Restaurant, 177
 Fox, Thomas J., 72
 Frances, Lee, 171
 FrancEye, 311
 Francis, Sam, 308, 309, 384
 Frankel, Cecil, 100
 Franklin Elementary, 217, 218
 Fraser and Jones Water Company, 197
 Fraser's Million Dollar Pier, 159, 164
 Fred L. Roberts-Bay Area Finance Building, 186
 Frederick Fisher and Partners, 276
 Free Methodist Church, 285, 286
 Freeman, John, 238, 241
 Freeth, George, 313
 French Revival, 74, 126, 323, 352
 Fukuhara Nursery, 284
 Fulcher's Metal Works, 240
 Fuller, Leland F., 62
 Fulton, Weldon J., 226, 228

G

G.D. Hughes Sheet Metal Works, 240
 Gabaldón, Nick, 291
 Gage, Merrell, 179, 305
Gakuen, 285, 286
 Gale, Cecil A., 72
 Gambling, 171
 Garbo, Greta, 308
 Garchin, Thomas E., 124
 Garden apartment, 107, 110, 119, 123, 126, 142
 Garden City movement, 119
 Garfield School, 201, 217, 225
 Garrett Air Research Building, 264
 Garrison, B.S., 90, 93
 Gates, Mark T., 72
 Gay, 300
 General Telephone Company Headquarters, 181, 182
 Georgian Hotel, 166
 Gerity, H. Scott, 204
 German, 136, 177, 301, 304, 305, 307, 308
 Getty, J. Paul, 100, 403
 GI Bill, 59
 Gilbert's Grocery and Soda Fountain, 290
 Gill, Irving, 139
 Gillette, King C., 64, 73
 Gillette's Regent Square, 64, 73, 74
 Gillis, R.C., 48, 68, 98, 400
 Gillis, W.T., 56
 Gilmore, Arthur W. "Art", 264
 Ginger Rogers Beach, 301
 Giroux, Kate, 316

Gladding, McBean and Company, 214, 261, 268
 Glaper/Balden Associates, 137
 Glass skin, 182, 186, 324, 374, 379
 GMC Tool and Die, 250
 Goetz, H.X., 199, 201, 206
 Gogerty, H.L., 218
 Gold Coast, 98, 100, 101, 236
 Golden State Plant & Floral Company, 240
 Golden State Tract, 49
 Goldwyn, Samuel, 100
 Good Government League, 205
 Goodrich, Irene, 76
 Goodwin, Kenneth, 214
 Googie, 175, 324, 372
 Gordon Day Work Company, 288
 Gordon, Walter L., 288
 Gothic Revival, 210, 323, 329
 Granstrom, Ann Carlson, 218
 Grant School, 217, 218, 401
 Grant, Cary, 101, 177
 Great Depression, 27, 47, 84, 108, 147, 165, 171, 207,
 214, 215, 221, 300, 344, 361, 362, 403, 404, 406
 Green Acres, 44, 45, 46
 Greenbaum, Ephraim, 307
 Greeson, S.D., 242
 Grey, Elmer, 68
 Groniger, Walter, 70
 Grossman, F.I., 242
 Guitar Shop, 311
 Gunn, Alexander, 53, 56

H

Hadel Aircraft, 263
 Hahne, Louis, 57
 Haines, Charles J., 237
 Hall, Irma C., 134
 Halper, Louis M., 79, 84
 Halper-Robbin Corporation, 84
 Hanson, Rabbi Bernard, 221
 Harbor District Bill, 168
 Harper, Franklin, 76
 Harris, W.V., 53, 57, 82
 Hart and Fraser, 89, 92
 Harter, Jack and Tilford "T.D.", 206
 Harvey, Arthur E., 125
 Hawaiian Paddleboards, 314
 Hawkins, Dotty, 315
 Hay, Harry, 302
 Hayward, A.B., 152
 Hearst, William Randolph, 101
 Hellman, Isaias W., 307
 Helwig, R.A., 71
 Henshey, Harry, 72
 Henshey, Van Antwerp, and Murdoch's, 166

Henshey's Department Store, 72
 Herman Charles Light, 228
 Hermann Studios, 243
 High Rise, 142
 High Tech, 324, 380
 Hillsonia Apartments, 131
 Hinds & Palmer, Contractors and Builders, 238
 Hippodrome, 35, 159, 187, 385
 Hirsch, Leonard, 72
 Historic context statement, 10, 11, 25, 30, 107
 Historic District, 21, 22, 102, 142, 190, 232, 277, 386
 Historic integrity. *See* Integrity
 Historic Resources Inventory, 1, 10, 13, 22, 386, 387
 Ho, Jeff, 314
 Hollister Avenue Pier Company, 158
 Hollister, Charles W., 89, 93
 Hollwedell, Henry, 205
 Holly Spring Water, 197
 Hollywood Ware, 262
 Home Savings and Loan, 185
 Hommes, Roy, 71
 Homosexual, 300, 301
 Honnold, Douglas, 175
 Horatio West Court, 139
 Horseshoe Pier, 159
 Hospitals, 206, 220, 227, 232
 Hotel development, 152
 Hotel Windermere, 155, 304
 Hotels & hospitality, 180
 Houston, Norman O., 292
 Hromadka, August, 207
 Hudson, W. Asa, 204
 Hughes Aircraft Company, 251
 Hughes, D.E., 169
 Hughes, Howard, 249
 Hunt, Myron, 68
 Hunt, Sumner, 155
 Hunter, Harbin F., 166
 Huntington, Collis P., 149, 157
 Huntington, Henry E., 313
 Huntsman-Trout, Edward, 255

I

Imperial Ice Company, 196, 197
 Industrial development, 27
 Industrial Vernacular, 323, 341
 Infrastructure improvements, 232, 277
 Ingersoll, Luther, 56, 393
 Institutional development, 27, 195, 196
 Integrity, 11, 16, 17, 18, 19, 21, 26, 102, 142, 190, 277,
 320, 326
 International Film & Producing Company, 244
 International Style, 323, 359, 366, 369, 374, 375
 Interstate 10, 239, 260, 282, 296, 298

Irwin Heights, 50, 56, 196
 Italianate, 329
 Ivory Tower Restaurant, 270, 271

J

J.C. Penney, 175
 Jack H. MacDonald and Cejay Parsons, Associated
 Architects and Engineers, 269, 270
 Jack's at the Beach, 301
 Jacobson, P.J., 182
 James R. H. Wagner Company, 69
 Japanese American, 26, 282, 399
 Japanese American Community in Santa Monica, 282
 Japanese Fishing Village, 155, 158
 Japanese-American Citizens' League, 285
 Jarvis Construction, 50
 Jeff Ho Surfboards and Zephyr Productions, 314
 Jefferson School, 201
 Jewett, James H., 37
 Jewish, 227, 285, 301, 304, 306, 308
 John Adams Junior High School, 218
 John Adams School, 201, 225
 John C. Lindsay & Associates, 180, 189
 John M. Stahl Electronics Center, 257, 268
 John Muir Elementary, 217, 230
 John Reynold's Pioneer Stage Line, 241
 Johnson, Fred P., 204
 Johnson, Harold S., 175
 Jonathan Club, 220
 Jones, Fred Newell, 66
 Jones, G.M., 90, 93
 Jones, H.L., 89, 91
 Jones, John Percival
 Jones, John Spillman, 222
 Jones, Robert F., 56
 Jones, Robert P., 48
 Jones, Roy, 48, 64, 68
 Jones, Senator, 32, 33, 48, 49, 149, 200, 208, 211, 212,
 241
 Joslyn Park, 230
 Joslyn, Marcellus, 230
 Judd, Robert Stacy, 68

K

Kahanamoku, Duke, 313, 315
 Kalisher, Wolf, 306
 Kanner, Charles, 180
 Kappe, Ray, 311
 Kaufmann, Waller Louis, 136
 Kegley, Frank T., 204
 Keller-Indictor, 228
 Kelley, C.P., 214
 Kelley, H. Roy, 255, 266, 267

Kensington Apartments, 107
 Kepner, Jim, 301
 Kindelberger, James H., 247
 King, Albert Henry, 306
 Kinney and Dudley Water Works and Pumping House,
 197
 Kinney, Abbott, 34, 91, 160
 Kiwanis Club, 205
 Kleigman, Robert, 223
 Knoll, Norbert and Hildegard, 177
 Knoll's Black Forest Inn, 177
 Knutsen, Vern O., 224
 Korad, 257, 263, 272
 Kowalsky, Henry Isaac, 307
 Kraft, Willie M., 136
 Kreeger, Ben, 127
 Krisel, William, 124
 Krisel/Shapiro & Associates, 124
 Kurt Meyer and Associates, 186

L

L.D. Loomis Company, 73
 La Bonita, 291
 La Monica Ballroom, 159, 171
La Veinte, 55, 297
 Land Use & Circulation Element: LUCE, 25, 30, 107
 Landmarks and Historic District Ordinance, 21, 386
 Landmarks Commission, 12, 22, 386
 Lannon, P.H., 140
 Lasky, Jesse L., 100
 Late Modern, 28, 107, 324, 374, 375, 376
 Late Moderne, 324, 364
 Late Modernism, 324, 374, 376, 379, 380
 Latino, 26, 28, 54, 55, 296, 297, 298, 299, 395, 405
 Latinos in Santa Monica, 296
 Laventhal, Elias, 307
 Lawford, Peter, 101
 Lawrence Lumber, 275
 Lear, 257, 260, 263, 272, 273, 274
 Lear Jet, 272
 Lear-Sieglar, Inc., 274
 Leavin, V. David, 124
 Lee, Charley, 244
 Lee, Sing, 244
 Leizer, Matthew, 228
 Leizer, Matthew R., 226
 Leo A. Daly, 228
 Lesbian, 300
 Lescoulie Lumber, 259
 Lewin, Albert, 100
 Lewis and Owens Pottery, 262
 Lewis, Thomas A., 89, 91
 LGBT, 26, 28, 300, 301, 302
 LGBT Community in Santa Monica, 300

Libbert, H., 100
 Libraries, 203, 220, 226, 232
 Lick Pier, 159, 173, 215
 Lido Apartments, 124
 Lido Hotel, 166
 Lifeguard, 313, 315
 Light Industrial Building, 277
 Lincoln High School, 201, 202, 217, 225
 Lincoln Junior High, 217
 Lincoln Park, 211, 212
 Lind, Kenneth, 110, 229
 Lindsay, John C., 124, 189
 Lloyd, Charles, 61
 Lockheed Aircraft Corporation, 251
 Lombard, H.D., 64
 London, Jack, 313
 Long Beach earthquake, 217, 225
 Long Wharf, 33, 155, 157, 244, 246, 390
 Longley, J.B., 46
 Looff's Pleasure Pier, 35, 159
 Loos, Anita, 100
 Lopez, J.J., 242
 Lorbeer Brothers Steam Laundry, 244
 Los Amigos Park, 230
 Los Angeles & Pacific Railroad, 239
 Los Angeles and Independence Railroad, 33, 149, 157
 Los Angeles Ladder Company, 314
 Los Angeles Press Brick Company, 261
 Los Angeles Pressed Brick Company No. 2, 239
 Los Angeles-Pacific Railway, 53
 Louck, Chester, 71
 LouverDrape, Inc., 259
 Loveless, I.E., 220, 227
 Lowry, F.S., 236
 Lucas, Nancy A., 87
 Lyon, Norman M., 48, 50

M

MacDonald-Wright, Stanton, 203, 214, 218
 Macker, Gordon, 302
 Madame Wu's Garden, 177
 Maddox, C.S., 210
 Madison Elementary, 217
 Maiman Associates, 272
 Maiman, Theodore H., 272
 Malibu Motion Picture Company, 244
 Maltzman, Max, 125
 Mann, Heinrich, 308
 Manoa Paddleboard Club, 315
 Manufacturing, 238, 268, 269, 270, 277
 Manzanar, 285
 Marine Bank, 171
 Marine Garage, 242
 Marine Park, 86, 230

Marine Park Clubhouse, 230
 Marks, Wally N., III, 180
 Marks, Walter N., 180
 Marks, Walter N., Jr., 180
 Marsh, J.E., 61
 Marsh, Robert, 61
 Marsh, Smith & Powell, 166, 218, 225
 Marston, Van, Pelt & Maybury, 76
 Martin, Leo, 242
 Masonic Hall, 204
 Maston, Carl, 133
 Matlin and Dvoretzky, 137
 Mattachine Society, 302
 Maxwell Starkman & Associates, 126
 Maxwell, James, 289
 Mayer & Kanner, 180
 Mayer, A.T., 197
 Mayer, Louis B., 100, 101, 221
 McAllister, G.C., 131
 McCarroll, Gilbert, 289
 McClure Tunnel, 247, 260, 392
 McClure, Samuel, 77
 McCoy, Esther, 97, 396
 McDonnell Company, 253, 265
 McDonnell-Douglas Corporation, 184, 259, 265
 McKinley School, 217
 McKnight, F.M., 236
 Medical Arts Building, 228, 401
 Medical Facilities, 232
 Mediterranean Revival, 62, 68, 95, 108, 125, 218, 220, 323, 344, 346
 Melick, Neal A., 215
 Mellena, William, 140
 Melstrom, J. Harold, 223
 Melville Square, 64, 74
 Memorial Park, 230
 Merle Norman Cosmetics, 171
 Merle Norman Studio, 171
 Metal, Julio, 136
 Methodist Church, 208, 209, 393
 Methodist Sunday School, 208
 Mexican Methodist Episcopal Church, 55, 298
 Mexican Revolution, 297
 Meyer & Holler, 66
 Meyer-Radon, Kurt, 125, 166
 Mid-century Modern, 57, 62, 107, 123, 124, 130, 133, 223, 225, 226, 253, 324, 366, 368, 372
 Mid-City, 47, 49, 127
 Miles Playhouse, 216, 386
 Miles, J. Euclid, 215
 Millard Sheets Studio, 185, 186
 Miller, Loren, 294
 Mills Frazer Company, 46
 Mills, Wellman B., 295
 Milwaukee Building Company, 66

Minimal Traditional, 28, 43, 57, 59, 62, 129, 130, 133, 324, 365
 Miramar, 45, 166, 173, 180, 189, 220, 259
 Mission Revival, 42, 65, 132, 155, 198, 199, 210, 323, 334, 346
 Modern movement, 365
 Monhoff, Frederick, 67
 Montana Avenue Branch, 226
 Montana Avenue Corridor, 133
 Montana Heights, 44, 46
 Montana Jetty, 315
 Montano, Augustus A., 80
 Monterey Colonial Revival, 68, 323, 348
 Moore, Charles, 137, 376
 Moore, Guy, 177
 Morgan, Julia, 101
 Mortensen, William, 207
 Morton Bay fig tree, 181, 189
 Moruzzi, Peter, 176, 397
 Moss Tract, 90, 96
 Moss, B.N., 90, 96
 Moss, Harold, 263
 Mosse, Elfie, 203
 Motion Picture Studio, 277
 Motion pictures, 243
 Mount, James, 175, 180, 225, 231
 Mountain Spring Water, 197
 Mountain View Nurseries, 240
 Multi-family, 26, 107, 108, 125, 131, 142
 Mural, 177, 203, 204, 214, 218, 306, 373
 Murray, Robert Dennis, 123, 215
 Muscle Beach, 171, 301, 313, 315, 316, 317
 Museum of Contemporary of Art, 309
Mutualistas, 298
 Myers, Robert Lee, 180, 189

N

NAACP, 289, 290, 294
 Nadel, Herbert, 185
 NASA, 274
 National Bank Plaza, 182
 National Historic Preservation Act, 16
 National Park Service, 10, 16, 17, 18, 19, 405
 National Register of Historic Places, 10, 11, 16, 17, 18, 19, 20, 21, 101, 125, 140, 385, 405
 National System of Interstate and Defense Highways, 260
 Neff, Wallace, 100
 Neoclassical, 204, 323, 357
 Neoclassical Cottage, 323, 330
 Neutra, Richard, 100, 359, 366
 New Formalism, 375
 New Formalist, 185, 375
 New York Motion Picture Company, 244

Newcomb, Walter D., Jr., 187
 Newmark, Harris, 306
 Newton, Henry Carlton, 123
 Nichiren Shoshu Soka Gakkai Academy, 229
 Niederman, Al, 316
 Niemeyer, Oscar, 76
 Nikkei, 282, 284, 285, 286, 287
Nikkei Jin Kai, 286, 287
 Nisei, 285
 Norm's, 175
 Norman, Merle, 171, 172, 386
 North American Aviation, 251
 North Beach Bath House, 155
 North of Montana, 63, 123, 131, 132
 Northeast, 60, 130
 Northman, Edith, 133
 Northrop Corporation, 251
 Northrop, Jack K., 248

O

O'Neil Apartments, 140
 Ocean Avenue Corridor, 123, 124
 Ocean Park, 34, 35, 45, 49, 52, 61, 80, 82, 83, 87, 88, 89, 90, 92, 93, 94, 97, 108, 138, 139, 141, 152, 158, 159, 160, 164, 165, 166, 171, 172, 173, 174, 196, 197, 202, 204, 205, 206, 208, 209, 210, 212, 230, 236, 237, 238, 240, 242, 244, 247, 264, 282, 284, 288, 290, 296, 304, 307, 309, 310, 314, 387, 403, 406
 Ocean Park Bath House, 158, 160
 Ocean Park Hotel, 236
 Ocean Park Lumber Company, 239
 Ocean Park Municipal Auditorium, 215
 Ocean Park Pier, 34, 158, 188
 Ocean Park Terrace, 90, 92, 93
 Ocean Park Water Company, 196
 Ocean Spray Tract, 89, 90, 91
 Ocean Towers, 124
 Ocean View Nursery, 284
 Ocean Wave Tract, 89, 92
 Office park, 184
 Oil, 49, 78, 199, 243
 Oil Dome, 61
 Olmstead, M.C., 203
 Olson Lumber, 239
 One-story court, 117, 142
 Orchard Ware, 262
 Original Township, 40, 41, 45, 122, 125
 Osgood, L.G., 158
 Other industries, 244
 Outrigger Canoe Club, 315
 Owens, J.R., 79, 83
 Oxley/Landau Partners, 186

P

Pacific Beach Hospital, Inc., 207
 Pacific Coast Highway, 98, 99, 227, 246
 Pacific Electric, 41, 56, 63, 73, 90, 93, 98, 199, 211, 237, 239, 240, 246, 275, 297
 Pacific Glass Casket Company, 238
 Pacific Land Company, 53
 Pacific Ocean, 25, 32, 33, 63, 87, 95, 98, 316
 Pacific Ocean Park, 188
 Pacific Ocean Park Pier, 315
 Pacific Plaza, 124
 Pacific Telephone & Telegraph Company, 237
 Paddleboarding, 313, 315, 316
 Palevsky, Max, 274
 Palisades Building, 166
 Palisades Investment Company, 64
 Palisades Park, 45, 155, 211, 212, 398
 Palisades Tract, 46, 63, 64, 65, 66, 67, 68, 70, 131, 132, 133, 406
 Palmer & Krisel, 127
 Pan Pacific Auditorium, 85
 Paper Mate Manufacturing Company, 270
 Paradise Tract, 48, 49
 Park Properties Company, 137
 Parker, F.E., 244
 Parkhurst Building, 166
 Parkhurst, Clinton Gordon, 166
 Parkinson and Estep, 218
 Parkinson and Parkinson, 71, 222
 Parkinson, Donald B., 70, 214
 Parkinson, John D., 70, 71, 217
 Parks, 232, 392, 393
 Patten & Davies Lumber Company, 239
 Patten-Blinn Lumber Company, 258
 Peano, Felix, 66
 Pearl Harbor, 285
 Pedley and Cavanaugh Company, 78
 Pelli, Cesar, 182, 374, 379
 Pentagon Papers, 184, 267
 Peterson & Van Every, 240
 Peterson, Pete, 291
 Pfeiffer, Jimmy, 316
 Philbrick, P.E., 264
 Phillips Chapel, 210, 211, 221
 Phillips, Bishop Charles H., 288
 Phillips, W.L., 79, 80
 Philomathean Charity Literary and Arts Club, 220, 226, 290
 Pickering, William A., 70
 Pico neighborhood, 52, 55, 82, 296, 297
 Pieper, Norbert, 274
 Pilgrim Lutheran Church, 210
 Pleasure Pier, 34, 49, 95, 159, 171, 187, 189, 198, 391, 399
 Plummer, Charles F., 85

Plummer, Wurdeman & Becket, 85
 Porter, Hervey M., 82
 Post Offices, Fire and Police Stations, 232
 Postmodernism, 28, 324, 376
 Post-World War II, 123, 126, 127, 132, 141, 308, 366, 370
 Post-World War II Civic & Institutional Development, 223
 Post-World War II Commercial Development, 174
 Post-World War II Development of Art and Culture, 308
 Post-World War II Industrial Development, 257
 Potrero Canyon, 157
 Prager, Charles, 307
 Prairie Style, 323, 340
 Pratt, W., 79, 80
 Presbyterian church, 90, 200
 Pre-World War II Civic & Institutional Development, 214
 Pre-World War II Commercial Development, 165
 Pre-World War II Industrial Development, 246
 Price, Kenneth, 308, 310
Progressive Architecture, 133, 224
 Prohibition, 163, 300
 Prohibition Congregational Church, 209
 Propulsion Research Corporation, 264
 Public Art, 232
 Public Parks, 211, 230
 Public Works Administration, 204, 214
 Puritas Water Agency, 197
 PWA. *See* Public Works Administration
 PWA Moderne, 214, 215, 218, 324, 362

Q

Quality Print Shop, 244
 Quantron, Inc., 272
 Queen Anne, 42, 43, 94, 138, 323, 327, 335, 336
 Quinn, Alfred T., 294
 Quintin & Kerr, 211
 Quonset hut, 257, 277

R

Rae's, 175
 Rairden, Percy W., 76
Rako Kan, 283
 Ranch, 71, 72, 137, 324, 370, 371, 382, 389
 Rancho Boca de Santa Monica, 148, 296
 Rancho La Ballona, 87, 148, 296
 Rancho San Vicente y Santa Monica, 148
 RAND, 174, 178, 183, 184, 257, 263, 265, 266, 267, 268, 270, 271, 394, 399
 Randall, Jay E., 57
 Rapp Saloon, 33, 149, 199, 243

Rapp, Melville, 64, 74, 396
 Raymond, Arthur, 265
 Red Cross of Santa Monica, 205
 Redmond, James, 306
 Registration requirements, 26, 102, 142, 190, 232, 277, 320, 325
 Reisbord, Sam, 134
 Religious buildings, 232
 Religious institutions, 208, 221, 229
 Renaissance Revival, 198, 323, 346, 350, 357
 Reorganized Church of Jesus Christ of Latter-Day Saints, 73
 Research Corporation, 264
 Residential development, 26, 29, 30, 102, 107
 Residential tower, 121, 142
 Residential Vernacular, 323, 331, 332
 Retail & restaurants, 174
 Richard Dorman & Associates, 228
 Richard L. Dorman and Associates, 270
 Rindge, Frederick H., 163
 Risley, Gould & Van Heuklyn, 229
 Roach, Hal, 249
 Roadways, 36, 232
 Robert A. Donald and Associates, 126
 Robert S. Baker, 297
 Rolph, James, Jr., 168
 Romanesque Revival, 155, 323, 328
 Roosevelt, Franklin D., 250
 Rosenfeld, Merton M., 180
 Rosenheim, Alfred R., 158
 Rotary Club of Santa Monica, 205
 Rowan, Valentine J., 69
 Roy C. Howells & Company, 65
 Roy Hommes Company, 71
 Royal Garment Cleaners and Dyers, 244
 Ruoff & Munson, 68
 Russell, C.H., 94
 Russell, Morgan, 305
 Rutherford, Francis David, 217
 Ryan, Francis, 34, 91, 158, 160

S

S.A. Wood & Company, 238
 Saarinen, Eero, 184
 Sabin, Palmer, 76
 Salvation Army Santa Monica Corps, 205
 SaMo Tech. *See* Santa Monica Technical School
 Samohi. *See* Santa Monica High School
 Samuel Harper's Coaches, 241
 San Center Apartments, 133
 San Vicente Land Company, 60, 61
 Sanborn map, 41, 42, 45, 46, 50, 54, 56, 61, 65, 69, 72, 74, 82, 83, 84, 92, 95, 107, 109, 128, 134, 136, 139, 163, 244, 251, 255, 258, 400

Sand and Sea Club, 101, 227, 315
 Sano, Hatsuji, 282
 Santa Barbara Biltmore Apartments, 127
 Santa Fe Railroad, 35, 240
 Santa Fe Tract, 89, 90
 Santa Monica Airport, 230, 236, 246, 248, 249, 251, 254, 256, 263, 272, 273, 405
 Santa Monica Amusement Company, 171
 Santa Monica Art Association, 305
 Santa Monica Athletic Club, 206
 Santa Monica Auto Station, 242
 Santa Monica Bank Building, 186
 Santa Monica Bay Home Telephone Company, 237
 Santa Monica Bay Hospital, 206
Santa Monica Bay Outlook, 244, 393
 Santa Monica Bay Protective League, 292
 Santa Monica Bay Woman's Club, 205, 398
 Santa Monica Beach Club. *See* Breakers
 Santa Monica Beach Playground, 316
 Santa Monica Business Park, 174, 184
 Santa Monica Canyon, 50, 63, 75, 152, 243, 297, 301
 Santa Monica Ceramics, 263
 Santa Monica City College, 225
 Santa Monica Civic Auditorium, 223, 391, 400
 Santa Monica Corporation Yards, 199
 Santa Monica Dairy Company, 196
 Santa Monica Democratic Club, 205
 Santa Monica Electric Light & Power Company, 198
Santa Monica Evening Outlook, 98, 217, 238, 301, 381, 382, 384, 385, 389, 390, 393, 395, 396, 399, 401
 Santa Monica Fine Arts Studios, 312
 Santa Monica Freeway, 38, 52, 54, 55, 56, 57, 58, 112, 157, 223, 258, 396
 Santa Monica Harbor Company, 168
 Santa Monica Hatchery, 236
 Santa Monica High School, 202, 217, 299
 Santa Monica Highlands, 79, 82
 Santa Monica Hospital, 207, 227
 Santa Monica Hotel, 153
 Santa Monica Improvement Club, 204
 Santa Monica Land and Water Company, 64, 69, 75, 212
 Santa Monica Lions Club, 205
 Santa Monica Livery and Feed Stable, 241
 Santa Monica Lumber, 198
 Santa Monica Lumber and Milling Company, 239
 Santa Monica Mall, 174, 178, 404
 Santa Monica Masons, 204
 Santa Monica Medical Center, 207, 405
 Santa Monica Medical Plaza, 228
 Santa Monica Mill Company, 240
 Santa Monica Municipal Stadium, 230
 Santa Monica Museum of Art, 312
Santa Monica Nikkei Hall, 286
 Santa Monica Nursery, 284
 Santa Monica Optimist Club, 205
 Santa Monica Order, 205

- Santa Monica Philharmonic-Artists Association, 305
 Santa Monica Pier, 34, 159, 167, 176, 187, 188, 211, 315, 387, 391, 392, 404
 Santa Monica Pier Company, 187
 Santa Monica piers, 157, 167, 187
 Santa Monica Place, 180
 Santa Monica Playhouse, 306
 Santa Monica Post Office, 215
 Santa Monica Public Library, 12, 64, 226, 272, 384, 401, 404; Ocean Park, 204
 Santa Monica Redevelopment Agency, 141
 Santa Monica Road Races, 162
 Santa Monica Salon Series, 305
 Santa Monica Sanitarium, 208
 Santa Monica Shores Apartments, 141
 Santa Monica Street Railway, 90
 Santa Monica Technical School, 218, 225
 Santa Monica Transfer Company, 243
 Santa Monica Unified School District, 200
 Santa Monica Vulcanizing Works, 243
 Santa Monica Writers' Club, 305
 Santa Monica Yacht Harbor, 168
 Santa Monicans for Renters' Rights, 113
 Santa Monica-Ocean Park Chamber of Commerce, 168, 215, 263, 393
 Schader, Carl F., 49, 90, 95, 96, 212
 Schader, Charles F., 96
 Schader's Addition, 49
 Schenck, Joseph, 100
 Schindler, Rudolph, 97, 359, 366
 Schools, 217, 232, 285, 393, 400
 Schrurs, J.L., 314
 SCI-Arc, 311, 312, 377
 Scientific Data Systems Inc., 257, 274
 Scott, Randolph, 101
 Sculptural, 324, 379
 SeaRise, 186
 Sears Roebuck, 37, 174
 Seaside Terrace, 90, 95, 96, 140, 211, 212, 244
 Seaside Terrace Apartments, 140
 Seaview Inn, 283
 Sedgley and Cavanaugh, 125
 Seidenbaum, Art, 182, 402
 Senator Jones. *See* Jones, John Percival
 Serra Vista Annex, 48, 49, 50
 Serra Vista Heights, 48, 49, 50
 Serra Vista Townsite, 48, 49, 58, 60
 Servair Group, 263
 Shangri-La Hotel, 166
 Shaw, W.H., Jr., 207
 Sheldon L. Pollack & Associates, 274
 Sheldon L. Pollack Corporation, 182
 Sheldon, Ben C., 79, 82
 Shepard, Alan, 178
 Sherman, Moses H., 297
 Sherman, R.P., 100
 Shimmer, E.J., 220
 Shingle Style, 323, 336
 Shoff & Co, 228
 Shoo Fly Landing, 149, 240
 Shoshana-Wayne, 276
 Shotgun house, 332, 400
 Shur, Ron, 176
 Sieglar Corporation, 274
 Signal Oil, 275
 Sikking, Reverend Sue, 222
 Simmons, J.E., 79, 80
 Simon, Louis A., 215
 Simons Brick Company, 199, 239
 Simonson, W.I., 173
 Single-family, 26, 30, 102
 Skateboarding, 317
 Smith, Frances Dean, 311
 Smith, James B., 69
 Smith, Joseph, III, 73, 394
 Smith, Samuel, 134
 Smith, Ted, 263
 Smokey Joe's, 178
 Snead Transfer & Storage Company, 243
 Social Clubs and Cultural Institutions, 232
 Social Clubs and Fraternal Organizations, 204, 220, 226
 South Santa Monica, 35, 45, 87, 88, 91, 92, 139, 201, 237, 240, 304
 South Santa Monica Tract, 91
 South Side School, 201
 Southern California Ceramic Company, 262
 Southern California Edison Company, 198
 Southern California Institute of Architecture, 311, 377
 Southern California Real Estate Investment Company of Los Angeles, 56
 Southland Petroleum Company, 78
 Southwest Warehouse, 237
 Sovereign Apartments, 125
 Sovereign Hotel, 166
 Spanish Colonial Revival, 43, 57, 62, 67, 68, 70, 74, 94, 107, 125, 126, 127, 138, 166, 198, 203, 207, 215, 216, 323, 344, 346
 Spencer, T.J., 244
 St. Anne's Catholic Church and School, 297
 St. Augustine by the Sea Episcopal Church, 209
 St. Catherine's, 207, 389
 St. Clements Church, 209
 St. John, Dick, 222
 St. John's Hospital, 220, 227, 228
 St. Monica Catholic High School, 219
 St. Monica's Roman Catholic Church, 209
 St. Paul's Lutheran Church, 211
 Stables, 236, 241, 245
 Stahl, John M., 257, 268
 Standard Oil Company, 243
 Staunton, Mary N., 79, 83
 Staunton, William F., 83

Stecyk, Craig, 314, 399
 Stein, Clarence S., 110
 Stephan, Ralph W., 176
 Stephens, Elmira T., 205
 Sterling Water Company, 197
 Stewart Street Park, 230
 Stirret, George, 57
 Stockholm Peace Petition, 302
 Stoneham Tract, 93
 Storrs, Leslie S., 109, 112
 Stothart, Herbert P., 77
 Stout, Pastor J.A., 288
 Streamline Moderne, 43, 62, 85, 107, 108, 125, 126, 127, 131, 132, 133, 134, 172, 174, 218, 220, 225, 324, 361, 362, 364
 Structural Expressionism, 324, 380
 Structure of Merit, 22, 46, 103, 143, 191, 233, 278, 321, 326, 382
 Sunset Park, 38, 78, 79, 84, 85, 134, 198
 Surf Rider Hotel, 180, 189
 Surfing, 313, 384, 390, 400
 Sutton, Bert, 275
 Sutton, May, 69
 Systems Development Corporation, 267

T

T.V. Club, 301
 Taft Land and Development Company, 79, 83
 Taft, Alfred Z., Jr., 83
 Taft, Harold O., 83
 Talmadge, Norma, 101
 Tanner, R.R., 89, 91
 Tavco, 263
 Taylor Tilery, 173, 261
 Tegner Building, 166
 Tele-klew Productions, 182
 Temple Mishkon Tephilo, 221
The (Daily) Sun, 244
The Bay Cities Informer, 294
 The Beach Club, 313, 315
 The Church in Ocean Park, 311
 The Friendship, 301
 The Galley, 169, 176
 The History Class, 205
 The Jewish Émigré Community, 306
 The Litho Shop, 309
 The Music Arts Society of Santa Monica, 305
 The Ninety-Nine Club, 220
 The Penguin, 175
The Plaindealer, 294
 The St. Monica Parish Elementary School, 219
 The Union Sunday School, 208
 The War Effort in Santa Monica, 250
 Themed Restaurants, 176

Thomas Rogers Company, 314
 Thompson, LaMarcus Adna, 154
 Thompson, W.S., 77
 Thorp, Edward, 236
 Thorp, Mercedes, 218
 Thurman's Rest-A-While Apartments, 290
 Tiki, 324, 373
 Tobey, Berkeley, 97
 Todd, Everett S., 275
 Tourism and recreation, 152, 167, 187
 Towne, Louis A., 53, 58
 Towner Terrace, 53, 55, 56, 128, 405
 Towner, Charles E., 56
 Tract 11523, 84, 135
 Tract 11922, 135
 Tract 12655, 136
 Tract 12757, 135
 Tract 14800, 53, 58
 Tract 2385, 60, 61, 62
 Tract 2562, 90, 95, 140
 Tract 3000. *See* Fairmount Villas
 Tract 4344, 48, 49
 Tract 5119. *See* Melville Square
 Tract 5217, 79, 82
 Tract 7009, 79, 83
 Tract 7952. *See* Santa Monica Highlands
 Tract 7993, 53, 57, 58, 82, 129
 Tract 8052, 79, 83
 Tract 8379, 79, 83
 Tract 8437, 48, 49
 Tract 8490, 79, 83
 Tract 8542, 79, 83
 Transgender, 300
 Transportation, 135, 240, 246, 260, 277, 385
 Transportation and Shipping, 240, 277
 Treaty of Guadalupe Hidalgo, 296
 Trent, Buzzy, 291
 Trinity Baptist Church, 229
 Tropical Village, 301
 Truxton, 148
 Tucker, Marcus O., Jr., 294
 Tudor Revival, 43, 57, 67, 74, 126, 177, 209, 323, 342
 Turrell, James, 308, 310, 394

U

UCLA Medical Center and Orthopedic Hospital, 207
 Underwood, S. David, 185, 186
 Union Bank Building, 182
 Union Carbide Company, 272
 Union Ice Company, 275
 Union Oil Company of California, 243
 Unitarian Church, 221
 United Electric Gas and Power Company, 198
 United Land and Water Company, 48, 49

United States Air Force, 269
 United States Army Air Corps Procurement Division, 250
 United States Civil Aeronautics Administration, 250
 United States Long Distance Telephone & Telegraph Company, 237
 United States Navy, 170, 206, 269
 Unity by the Sea Church, 222

V

Van Every's Addition, 79, 80
 Van Straaton Company, 263
 Vanderbilt Cup, 162
 Variety Beach Club, 220
 Vawter Marine Tract, 90, 94
 Vawter, E.J., 92
 Vawter, Jane Cravens, 208
 Vawter, William D., 44, 89, 90, 91, 92, 94, 208
 Vawter, William S., 45, 92
 Vawter's 4th Street Tract, 90, 94
 Vawter's Hill Tract, 94
 Vawter's Ocean View Tract, 89, 90, 91
 Vawter's Orchard Tract, 90, 94
 Venayama, Frank, 284
 Venice Hill Tract, 80
 Vicente Terrace, 90, 95, 96, 140
 Victor Gruen and Associates, 271
 Viertel, Salka, 308
 Village Park Townhomes, 137
 Vitagraph Films, 243
 Vogel, Frank W., 48, 49
 Vogue Apartments, 131
 Voss Apartments, 125
 Vultee Aircraft Corporation, 251
 Vultee, Gerard, 248

W

Wadsworth and Hollister Tract, 89, 92, 93
 Wadsworth, Thomas S., 89, 93
 Wagner, Joseph R.H., 61
 Walker & Eisen, 100, 152, 166
 Walker, Kalionzes & Klingerman, 227
 Walmsley, Kenneth B., 179
 War Relocation Authority, 286
 Warner Brothers, 255
 Warner, Edwin H., 158
 Warner, Harry, 100
 Waseda Hotel, 283
 Washington School, 201, 218
 Waterman, Waldo D., 263
 Watkins, Cap, 315
 Watt Headquarters, 185
 Wave Crest Tract, 89, 90, 91

Weaver, John, 79, 80
 Webb's Transfer & Storage Company, 243
 Weber, Staunton and Spaulding, 66
 Webster, Frank, 131
 Weid, Ivar A., 87, 91
 Welk, Lawrence, 124, 182, 395
 Welton Becket & Associates, 141
 West, James E., Jr., 72
Western Architect, 66
 Westminster Towers, 126
 Westside Women's Center, 302
 Wetzel, Harry H., 77
 White, H. J., 122
 Whittaker, George, 294
 Will Rogers Beach, 301
 Will Rogers School, 225
 Williams, Dwight, 182
 Williams, John D., 266
 Williams, Paul R., 76
 Wilshire Montana, 41, 44, 45, 123, 125
 Wilshire Theater, 222
 Wilshire-Pacific Tract, 50
 Winer, Lewis, 125
 Winfield Ware, 262
 Winnett, Percy G., 70
 Winter Construction Company, 220
 Woman's Club of Santa Monica, 201, 205
 Women's Christian Temperance Union, 163, 203, 205
 Wood, C.E., 79, 80
 Woodacres, 70, 71
 Woolpert, P.M., 173
 Works Progress Administration, 110, 168, 214, 218, 247, 316, 362
 World War II, 27, 28, 33, 38, 43, 54, 58, 67, 71, 72, 84, 85, 86, 97, 108, 110, 132, 147, 165, 167, 170, 173, 174, 180, 187, 189, 206, 214, 223, 224, 225, 226, 230, 246, 248, 250, 251, 254, 255, 256, 257, 258, 261, 263, 265, 267, 272, 298, 300, 354, 359, 365, 373, 395, 399
 World War II Industrial Development, 250
 Wrenn, Walter H., 88
 Wright, Lloyd, 76, 340
 Wright, William, 90, 93
 Wu, Sylvia, 177
 Wurdeman, Walter, 85

Y

Yarbrow, Al, 124
 Ye City Garage, 242
 YMCA, 205, 404
 Young, Clement C., 168
 Young's Motor Truck & Express Company, 243
 Younger Painters, 306

Z

Zanuck, Darryl, 100
Z-Boys, 314, 318, 399
Zephyr Surf Team, 314

Zerboni Transfer Company, 243
Zoning Ordinance 211, 292
Zoul, Charles V., 48, 49
Zucky's, 175